Senior Honors Harp Recital

An Honors Thesis (Honr 499/MUSPE 498)

by

Kelly Kathleen Miller

Thesis Advisor

Elizabeth Richter

Elizabeth Richter

Ball State University
Muncie, Indiana

December 2001

Graduation date- December 16, 2001

Ball State University ❧ College of Fine Arts ❧ School of Music

KELLY MILLER
harp
in a
SENIOR HONORS RECITAL
assisted by
Erin McMullen, flute
Rachel Browne, harp

Sonata in D Major ..... John Parry
(1710-1782)
Allegro
Andante
Gavotte

Siciliana (from a 16th century lute piece) ..... Ottorino Respighi
(1879-1936)
trans. Marcel Grandjany

Haru no Umi (The Sea in Spring) ..... Michio Miyagi
(1894-1956)
arr. Josef Molnar

Erin McMullen

. . . Intermission . . .

La Nursery ..... Desiré Emile Inghelbrecht
(1880-1965)
trans. Dewey Owens
Petit Papa
Eglogue (Pastoral Poem)
Ballade du Petit Jésus
Am-Stram-Gram

Rachel Browne

Impromptu-Caprice ..... Gabriel Pierné
(1863-1937)

Kelly Miller is a student of Elizabeth Richter.

This recital is presented in partial fulfillment of the
requirements for the Honors Program at Ball State University.

PRUIS HALL
Sunday, December 2, 2001
3:00 p.m.

Series LVI
Number 71

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The harp is indubitably one of the oldest instruments in the world. Early Mesopotamian carvings, around 3000 BC, give us some of the first images of what would become the instrument used in the recital you are about to listen to[1]. Although a great many changes have occurred to the physical body of the harp, most of that discussion will be left for another time. This paper will attempt to give some brief music history directly related to the pieces being heard, and a short look at some of the musical aspects of the pieces themselves. The pieces performed on my recital display a wide variety of techniques and styles, as well as different methods of harmonic development, which place these works in multiple periods of music history. This paper will serve as a guide in this little journey through harp history.

The first piece played on the recital is a *Sonata in D Major* by John Parry (1710-1782). John Parry's life encompasses two different aspects of British harp history. Most importantly, he represents the end of a long line of blind harpists in the British Isles. It has long been a tradition, both in Wales and in Ireland, for the blind to be trained as harpers. Across the sea in Ireland the most famous harper Tourlough O' Caroloan. As the harper to the Prince of Wales, who would later become King George III, John Parry was part of an ancient tradition of court harpers in Wales. It is most likely that he wrote the *Sonata in D Major* for the triple strung Welsh harp, which had been played for over a hundred years before his birth. The triple strung harp had originated in Italy but had finally taken hold in Wales around 1600. This harp had no lever devices to raise or lower the pitch of a string. Instead, there were three different sets of strings. The outer two sets were turned to the whole notes of the scale and were the same pitch on both sides. The

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1 Roslyn Rench, The Harp: Its History, Technique and Repertoire (New York: Praeger Publishers, 1969) p 3

middle set of strings was offset from the outer two, allowing the player to reach between the outer strings to play them. This inner row of strings was turned to the half step intervals, which enabled the player to have a chromatic harp long before the double action pedal harp was invented[2]. While this instrument may look daunting to modern harpist, it enabled Welsh harpers to perform with relative ease the quick trills and internal piece modulations that were standard to Baroque music.[3] Parry's work contains many Welsh traditional tunes; however, he wrote them down in a distinctly Baroque style. His music shares many similarities with the music of George Frederick Handel, whom he knew.[4] The *Sonata in D Major*, while an original piece, shows clearly the hallmarks of the Baroque style.

The standard Baroque sonata has three movements and Parry's makes no deviation from this. The first movement is an Allegro and opens with three triumphant chords to announce the I and V chords in the key of D major. After a short scalar passage the I and V chords return in the form of arpeggiated right hand material. Measures 7 and 8 present yet another telling mark of Baroque writing, Alberti bass in the left hand and terraced dynamics.[5] At measure 20 there begins a brief tonicization of A major, the dominant in D, for 5 measures. Measure 31 brings a solid restatement of the opening theme in A major. Measures 41-48 lead us sequentially back to D Major. The restatement of the theme is exact for six measures, but then it breaks off into what could

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[2] Roslyn Rench, *Harps & Harpists* (London: Gerald Duckworth & Co. Ltd., 1989) p 90

[3] The Welsh harp was always played resting on the left shoulder, whereas modern harps are played resting on the right. The switch of shoulders is credited to the increasing use of keyboard instrument and the gradually association of the right hand with the treble range of an instrument. Robin Huw Bowen, *The Welsh Triple Harp* (Sweet Bird Classics, University of New Mexico, 2000)

[4] Owain Edwards, *The New Grove Dictionary of Music and Musician*, vol. 14, *Parry, John* (London: Macmillan Publishers Limited, 1980)p 245

[5] Some crescendos are present in the performance and in some editions of this piece, these were added by the editors and performer and are not strictly in keeping with Baroque dynamics.

be considered coda material. This is not new thematic material but short excerpts from earlier in the movement. After six measures of climactic build up, the movement ends with the satisfying I -V-I chords that began the movement.

The second movement is an andante in b minor, the relative minor, which is standard practice for Baroque second movements. The ¾ time signature gives a starkly different feel from the 4/4 in the first movement allegro. The opening eight-bar theme can be easily broken into two four-bar question-and-answer phrases. Measures 9-12 mark a brief turn away from the key and then back to it with a restatement of the opening theme in measure 13. Parry gives us a resting point in measure 20 and then in 21 starts an unmarked double section. As is true of most doubles the harmonic progression is the same as previously stated, but the melodic line used to convey this progression is either different or altered. In this instance Parry switches from the use of quarter notes and eighth notes to the steady use of sixteenth notes. Parry also introduces new melodic material, which bounces gracefully from the right to left hand throughout the double section.

The third movement is back in D major, a cheerful gavotte in cut time. Using dance forms as models for movements was a popular device used by composers during the Baroque period, and Parry was apparently no exception. While the opening theme is firmly in D major Parry does take a slight detour for a brief tonicization of b minor in measures 10-18. This movement is also a double; however, unlike the second movement, Parry reuses not only the harmonic progression from the first section but, also, a great deal of the melodic curvature, so that the aurally the double sounds something like a very ornamented version of the first section. The last bar of this movement, and also the

Sonata, as a whole, is a good example of Baroque writing in that the down beat does not emphasize D. A suspension is used which leads into D. To the modern ear this may appear odd; however, it was common practice for the performer to add ornamentation and the final note of a piece would call for a grand flourish, which when added; would give a very satisfactory end to Parry's *Sonata in D Major*.

The *Siciliana* by Ottorino Respighi (1879-1936) has its origins long before Parry's music. The original tune, which Respighi used in his suite Antiche Arie e Danze (Ancient Airs and Dances), was an original 16th century lute piece attributed to Vincenzo Galilei, father of the astronomer Galileo.[6] Although the lush harmonies bear the distinctive sound of Resphigi, it is the later work of harpist Marcel Grandjany(1891-1975) and his transcription that is specific to this paper. Grandjany received a great deal of criticism for his transcriptions, not only of Resphigi but of other composer's works. This angered him so much that he wrote a formal defense. His defense centered on two points. First, there was a prescient in that some very honored composers had transcribed not only their own work but other composers as well. Second, the composer's concern with instrumental color is a new phenomenon, so historical music can be realized on different instruments without going against the composers wishes for a piece.[7] It was with this logic that Grandjany frequently performed the *Siciliana*, including on his first concert in the United States, on February 9, 1924.[8]

One of the things that made Grandjany a talented composer for the harp was the fact that he was himself a great harpist and understood the instrument well. The harp that

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[6] John C. G. Water house, *The New Grove Dictionary of Music and Musicians*, vol. 15, *Respighi, Ottorino* (London: Macmillan Publishers Limited, 1990)p.757

[7] Ruth K. Inglefield, Marcel Grandjany: Concert Harpist, Composer and Teacher (Washington D.C.: University of America Press, 1979) 69

he understood, however, was not the harp of Parry's day, it was the modern double action pedal harp. A brief discussion of the a few characteristics of modern pedal harp will aid in the appreciation of Grandjany's writing for the instrument.

Sebastien Erard (1752-1831) was the first to get a patent for the pedal harp, which he received in London in 1792. Erard developed a substitute for the many previous systems, including multiple sets of strings, to obtain accidentals. He used two forks, or discs, which pressed in on both sides of the string, shortening it and raising the pitch. In 1810 Erard returned to Paris and used the idea of discs matched with a double-action on the pedals.[9] The advances to the harp were not confined to pedals and discs. With the addition of pedals the harp had to be free standing and so a larger base with four feet was added. The neck had to be altered to hold the new mechanism but not distort the harmonic curve. The column stayed fairly narrow despite the rods that ran through it to connect the discs and the pedals. The soundboards changed dramatically, from very narrow all the way down, to almost triangular in shape with a narrow top and a wide bottom near the base.[10] These new harps could produce a rich full sound, and were capable of the greater dynamic ranges favored by Romantic and Twentieth-century composers.

Grandjany's transcription of *Siciliana* is a showpiece for the modern double action pedal harp. He makes use of some of the harp's many special effects. This begins almost immediately in the piece. The opening eight-bar theme is exactly repeated near the soundboard, which allows the harp to take on a guitar-like quality. He mixes this

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[8] Ibid.p 39
[9] [9] Roslyn Rensch, *Harps and Harpists* (Bloomington: Indiana University Press, 1989) p156
[10] Roslyn Rensch, *The Harp: Its History, Technique and Repertoire* (New York: Praeger Publishers, 1969) p.99

sound with the sound of the strings played in the middle later in the piece. He also adds a bell-like color to the piece through the use of harmonics. The piece in its entirety can been seen as a small set of variations on the opening theme, but unlike Baroque or Classical variations works it contains a certain improvisational feel. This is not surprising, considering that it was said about Grandjany. " Those who knew him well remembered times when he would improvise magically and beautifully on either the harp or piano."[11] The pieces passes through four distinct sections, or variations, where different traits of the harp are emphasized. The opening theme makes use of large rolled chords and the technique of playing near the sound board. The second section, which begins at measure 41, gives a woven texture of constantly descending eight notes through the theme. Measure 65 brings a new section and a total break with the previous textures. In this section rapidly ascending and descending runs offset huge rolled chords which state the theme. These runs show off the performer's skill at smooth finger crossovers and also the harp's ability to give clear rapid movement in a linear melodic line. In a very dramatic gesture Grandjany ends this section with a massive run to the bottom end of the harp, and out of the last open octave comes the last section. This section has some similarities to the second section or variation in the constantly descending eighth note texture, but Grandjany adds yet another voice to make this a three part counterpoint section. He uses the special sonority of harmonics to cut through other motion to make sure this third voice, in the left hand, is heard over the thick texture of the right hand. After the theme has been restated he gives it to the descending eight notes to die away in the low register alone and bring the piece to conclusion.

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[11] Ruth K. Inglefield, Marcel Grandjany: Concert Harpist, Composer and Teacher (Washington D.C.: University of America Press, 1979) p7

Michio Miyagi (1894-1956) lived, like Parry, on the end of one time and the beginning of another in Japan. His life as well as his music reflect that combination. Miyagi was totally blind by the age of 7. Although his music would be written for Japanese instruments with a distinctly Japanese sound, his career would eventually carry him from his native Japan, to Korea and, ultimately, to Europe. Originally trained as a performer on the 13 string koto, he became better known as a composer, and as the co-founder of the Shin Nihan Ongaku (New Japanese Music Movement) in 1920. As a composer and co founder he strongly supported mixing western style ensembles and instruments with traditional Japanese musical styles. Although *Haro no Umi* (The Sea in Spring) was originally written for koto and shakuhachi in 1929, he most likely would have approved of its arrangement for flute and harp.[12] The koto is a Japanese instrument. It is made of a six-foot long wooden board with movable bridges supporting the thirteen strings, which are plucked with three ivory picks worn on the right hand.[13] The shakuhachi is a Japanese bamboo flute.[14] It was arranged by Josef Molnar (b.1890), an Austrian harpist who settled in Japan, and who is responsible for the development of a Japanese school of harp playing.[15] It is not the arrangement of the piece that makes it significant in harp literature, but its representation of the influence of eastern musical sounds on harp music in the twenty century.

The piece is built on one of the pentatonic scales used in Japanese music. The whole tone nature of the melody is evident in the opening bars of the piece where the harp announces the first theme. The first two measures when played near the soundboard

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[12] Masakata Kanazawa, *The New Grove Dictionary of Music and Musicians*, vol. 12, *Miyagi, Michio* (London: Macmillan Publishers Limited, 1990) p 371

[13] http://www.us-japan.org/dc/events/koto.html " Matsuri Profile"

[14] http://www.komuso.com/index.html " The International Shakuhachi Society"

to give the effect of a koto. In the opening section, measures 1-26, the harp, while having its own distinctive melody, acts more as a harmonic support to the flute line. At the Allegro marking, measure 27, there is not only a tempo change, but a change in roles. In this section, the two instruments will volley a new sixteenth note theme back and forth between them. This sudden change in tempo, texture, and also scale is more of a western technique, which Miyagi brought to his music from his extensive studies.[16] Inside this Allegro section there is a great deal of recycled melodic material. For instance, The interval combination in the treble line of the harp part in measure 27 is heard in this form or its inverse at least 11 times. Although this thematic usage of melodic material is clear to the listener, there appears to be no definite order to what material will reappear in what order during the Allegro section. At measure 93 there is a Tempo 1 marking and a return to the opening section of the work. Until measure 109, the repetition of the opening section is exact. If this section is considered as a coda, then measures 109-112 could be considered as a slight remembrance of the allegro section with its call and response feeling between the two instruments. From measures 113 to the end of the piece, the repetition from the beginning is the same with an expanded molto ritardano. The A-B-A (coda) format of this piece is a clear mark of western music on the eastern style of Miyagi.

La Nursery is one of the better known works by Desiré Inghelbrecht. Originally a piano piece (1905-11), the composer subsequently orchestrated *La Nursery*. As a young student Inghelbrecht was forced to leave the Conservatory in Paris for " musical

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[15] Ann Griffiths, *The New Grove Dictionary of Music and Musicians*, vol. 12, *Molnar, Josef* (London: Macmillan Publishers Limited, 1990)p. 472

[16] Eta Harich-Schneider, *A History of Japanese Music* (London: Oxford Press, 1973) 592

ineptitude".[17] He was a friend of Debussy's and conducted the premiere performances of the latter's *La Martyre de St. Sebastien.* He wrote several articles on how to play Debussy.[18] Along with these, he wrote an article on "how not to play." He was deeply afraid that in new age of phonographs, performers would become rigid in their interpretation of music and would play poorly because of poor recordings.[19] He was also a great supporter of the work of Ravel and Roussel. Their influence can be heard in his misty use of tonality, popular with French Impressionist composers. The movements in *La Nursery* are based on French nursery rhymes and folk songs.[20] Dewey Owens arranged *La Nursery* for two harps. There are 12 movements in the entire piece; but only four were preformed on this recital, and they were not performed in the order they appear in *La Nursery.*

The first movement, *Petit Papa*, has the main melodic idea captured in the first harp part. The melodic line is simplistic and it is easy to imagine a small child singing it. This trait holds true for most of the movements in this work. This movement is a good introduction to Inghelbrecht's use of tonality and unusual harmonic progressions. The movement is set in A*b* major, which, although he tonizies other key areas, he returns to at the end of the movement. However, in the last measure of the movement, where a firm declaration of the key would be expected, he throws in a #iv. This chord could be view as part of a four notes chromatic ascent to the A*b* chord, which ends the piece. In both cases this is hardly the declarative I-V-I of Parry's Baroque music.

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[17] Arthur Hoérée, *The New Grove Dictionary of Music and Musicians*, vol. 9, *Inghelbrecht, Désiré-Emile* (London: Macmillan Publishers Limited, 1990)p 229

[18] James R. Briscoe, ed., *Debussy in Performance*, *How not to Perform Pelléas et Mélisande* by Désiré-Emile Inghelbrecht (New Haven: Yale Universtiy Press, 1999)p157

[19] Ibid. p 158

[20] Arthur Hoérée, *The New Grove Dictionary of Music and Musicians*, vol. 9, *Inghelbrecht, Désiré-Emile* (London: Macmillan Publishers Limited, 1990)p 229

The second movement played on this recital is entitled *Eglogue* (Pastoral Poem). The used of pastoral scenes in Impressionistic music and art is a common theme. Inghelbrecht uses a swaying 6/8-meter to give a picture of rolling hills to the listener. Modulations and tonicizations in these tiny movements abound. In this movement Inghelbrecht moves from c minor to C# minor and back to c minor.

The third movement, entitled *Ballade du Petit Jesus*, is perhaps the gentlest of the four movements performed on this recital. It, like *Petit Papa* has a "singable" melody and an almost lullaby feel to it. To add to the simplistic feel of the lullaby, Inghelbrecht keeps the harmonies more stable, if not predictable. The movement moves from F major to d minor, which ends this little lullaby.

The last movement performed on this recital is Am-Stram-Gram. This appears to be a nonsense word as no translation of this text can be found. It is a fast, exhilarating movement, slightly longer than the others. Little sections containing a soft dance-like melody offset the brisk opening theme. The sense of contrast between the two sections is aided by the fact that Inghelbrecht uses increased chromatism and dynamics in the quicker sections and more stable tonality and dynamics in the dance-like sections.

The final work in the recital is *Impromptu- Caprice* by Gabriel Pierne (1863-1937). Pierné graduated from the Conservatory in Paris where he studied composition with Cesar Franck. He gained a great reputation for both his composing and for his impeccable conducting. His music for harp shows off both his serious nature, which was encouraged by Franck, and his more sensual side, which developed during his extensive

studies with Jules Massenet.[21] His ability to move from one emotion to the next smoothly and quickly is demonstrated in the *Impromptu-Caprice.*

The improvisatory nature of this piece is clearly demonstrated on the opening page of the score, which has no bar lines. The tempo marking is only "Ad libtum." The huge range in dynamics, from *f* to *pp,* places this piece in the romantic period of music history. The huge opening A*b* major arpeggio and trill are countered in the next phrase with a corresponding arpeggio and trill in a*b* minor. The arching melody begins with the 6/8 meter and is supported by eighteenth note arpeggiation, which runs from the left hand into the right hand to hold up the harmony. While the melody is firmly in A*b* major, the harmony that Pierné used to underlie it is hardly the stable I-V-I of Parry's work. In measures 14 and again in measure 16 of the allegretto moderato section he uses E*b* as a non-chord tone. In measure 21 of that same section he uses a minor iii in A*b* major to harmonize the B*b*. This flexible use of tonality continues throughout the piece. At measure 41 there is another improvisatory section marked "Ad Lib." Here some of the same thematic material as the opening is used, but this time it is used as a modulatory device to shift the tonality from A*b* major to E*b* major. This caprice section is in a spritely 3/8 meter and has a slightly classical feel about it, in that the melody attempts to fit into neat 2 bar phrases. The classical stability is, however, interrupted, by the repeated descending staccato chords in measures 42-43 and 51-52. Perine continues to break down the caprice melody until, by measure 75, it is mainly the rhythmic theme that is still being manipulated. At measure 104 a new section marked *rythme* begins. Here there is a rapid interplay between the F# major triad and the G major triad. The interplay bounces

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[21] David Cox, *The New Grove Dictionary of Music and Musicians*, vol.,14, *Pierné, Gabriel* (London: Macmillan Publishers Limited, 1990)p 736

back and forth, but generally winds its way down the harp until it reach an open octave G in measure 116. There is a tiny bridge in which the key of A*b* major is once again announced, but the restatement of the opening melody begins in earnest in measure 121. While basic harmonization remains the same in the restatement Peirné changes the way in which the aggregation underneath is written to give the sound of a melody that has been altered by its travels through the piece, still recognizable, but different. Measure 145 begins what could be termed a coda, but a coda in the Romantic sense, since he introduces some new melodic material in measure 145-150. The pieces ends with great flourishes and huge rolled chords which leave both the listener and performer a bit breathless.

The pieces in this recital represent a wide range of musical styles and periods. The *Sonata in D Major,* by John Parry, represents the Baroque period. Respighi's *Siciliana* with the help of Grandjany is a good example of Romanticism. *Haur no Umi,* by Michio Miyagi, is a good example of the mixing of eastern and western music. Igelbrecht's *La Nursery* showed some of the distinguishing features of Impressionistic music. The *Impromptu-Caprice* by Pierné gives a wonderful example of the contrasting emotions typical of French Romantic music. This recital also gave a small look into the some of the different ways to play the harp to achieve different effects. Knowing this information will hopefully give the listener added enjoyment and appreciation of the music in this recital.

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Program Notes
Kelly Miller, harp
Senior Honors Recital
With Erin McMullen, flute
And
Rachel Browne, harp
Pruis Hall- Sunday, December 2, 2001- 3:00p.m.

John Parry's life encompasses two different aspects of British harp history. Most importantly, he represents the end of a long line of blind harpists in the British Isles. As the harper to the Prince of Wales he was also part of an ancient tradition of court harpers in Wales. It is most likely that he wrote the *Sonata in D Major* for the triple strung Welsh harp, which had been played for over a hundred years before his birth. While Parry represents a rich Welsh heritage, his music is distinctly Baroque, sharing similarities with the music of George Frederick Handel, whom he knew.

This *Siciliana* for harp has descended through many great musical hands before reaching its present form. The original 16th century lute piece is attributed to Vincenzo Galilei, father of the astronomer Galileo. Ottorino Respighi transcribed it, along with several other 16th century dance pieces, into his suite *Antiche Arie e Danze* (Ancient Arias and Dances) in 1917. Later, the eminent harpist Marcel Grandjany transcribed this movement for harp. His transcription makes use of the ability of the harp to take on a "guitar" quality when the strings are played near the sound board. He also adds a bell-like color to the piece through the use of harmonics.

Michio Miyagi was totally blind by the age of 7. He, like Parry, achieved great success in the field of music. His career would eventually carry him from his native Japan to Korea and, ultimately, to Europe. Originally trained as a performer on the 13 string koto, he became better known as a composer, and as the co-founder of Shin Nihan Ongaku (New Japanese Music Movement) in 1920. *Haro no Umi* was originally written for koto and shakuhachi in 1929. It was arranged, for flute and harp, by Josef Molnar, an Austrian harpist who settled in Japan, and who is responsible for the development of a Japanese school of harp playing.

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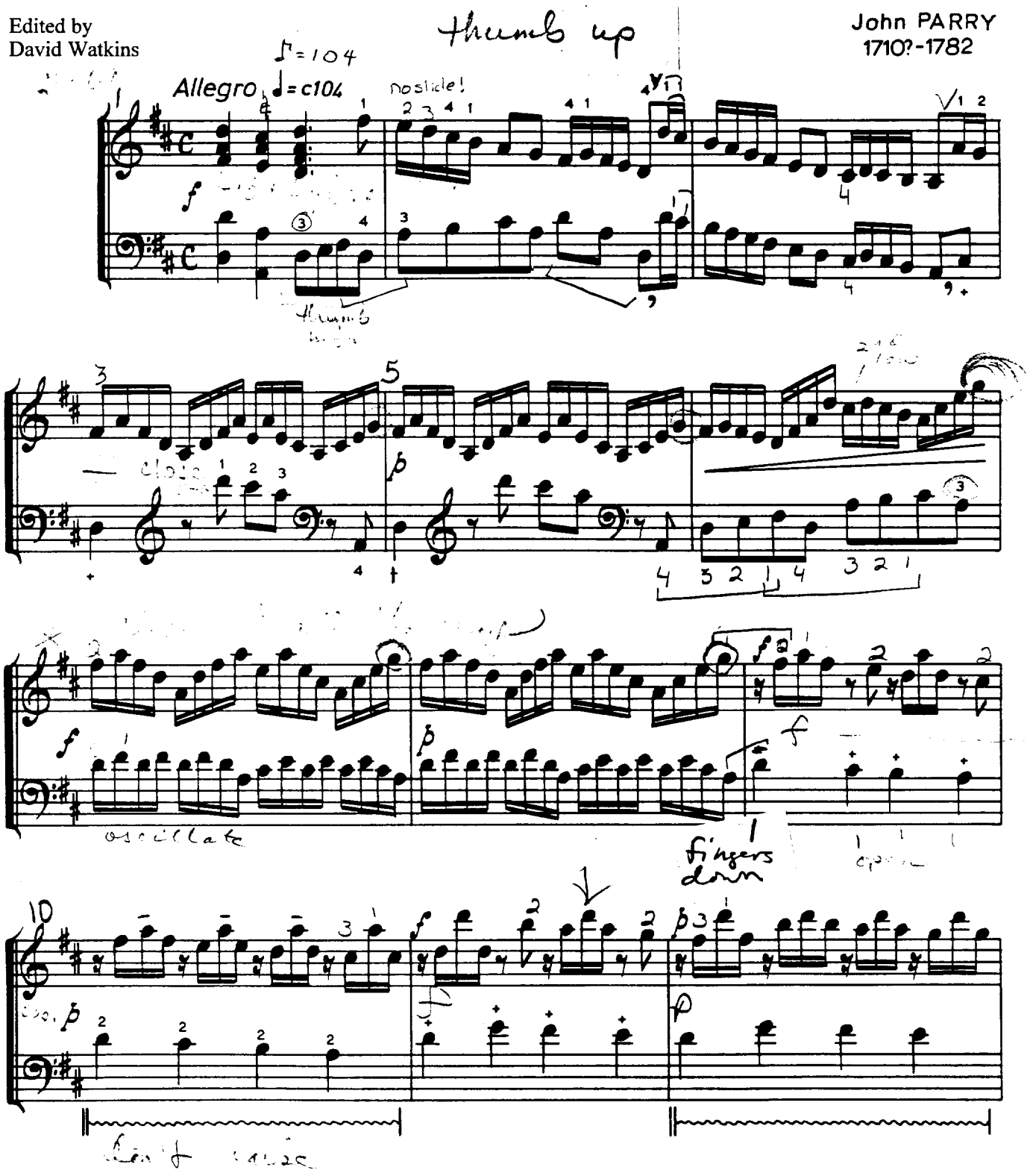
SONATA in D major

Edited by
David Watkins

John PARRY
1710?-1782



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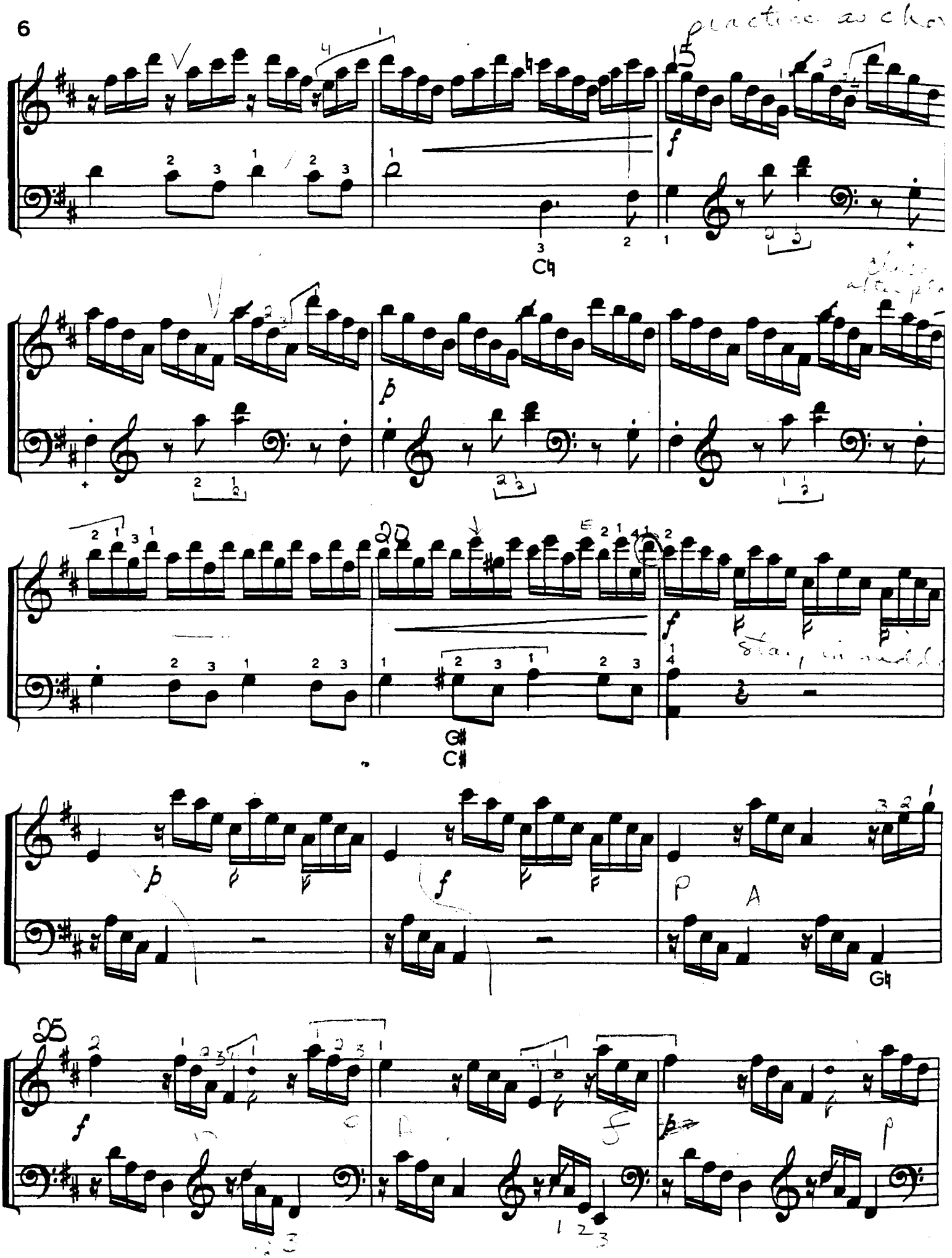
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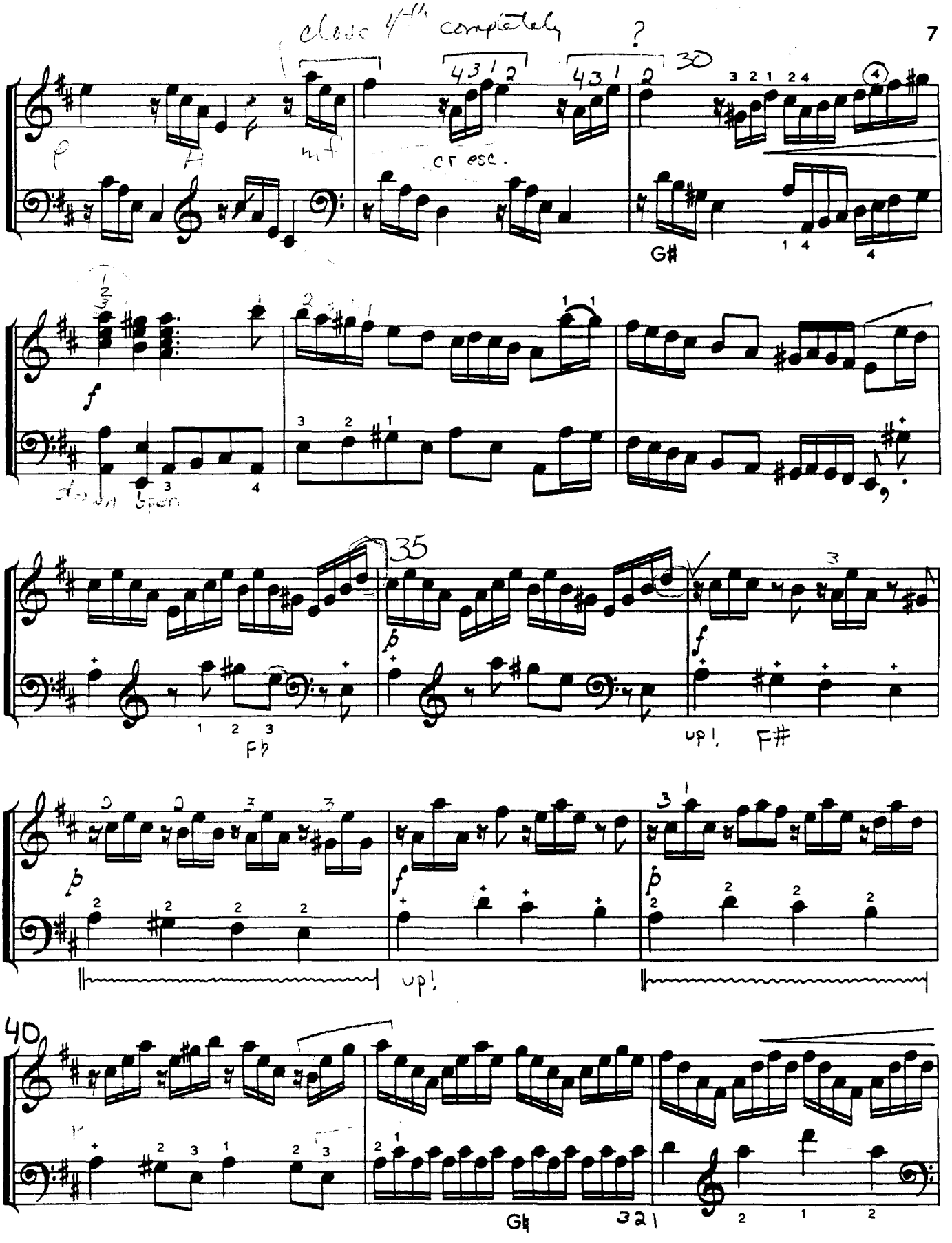
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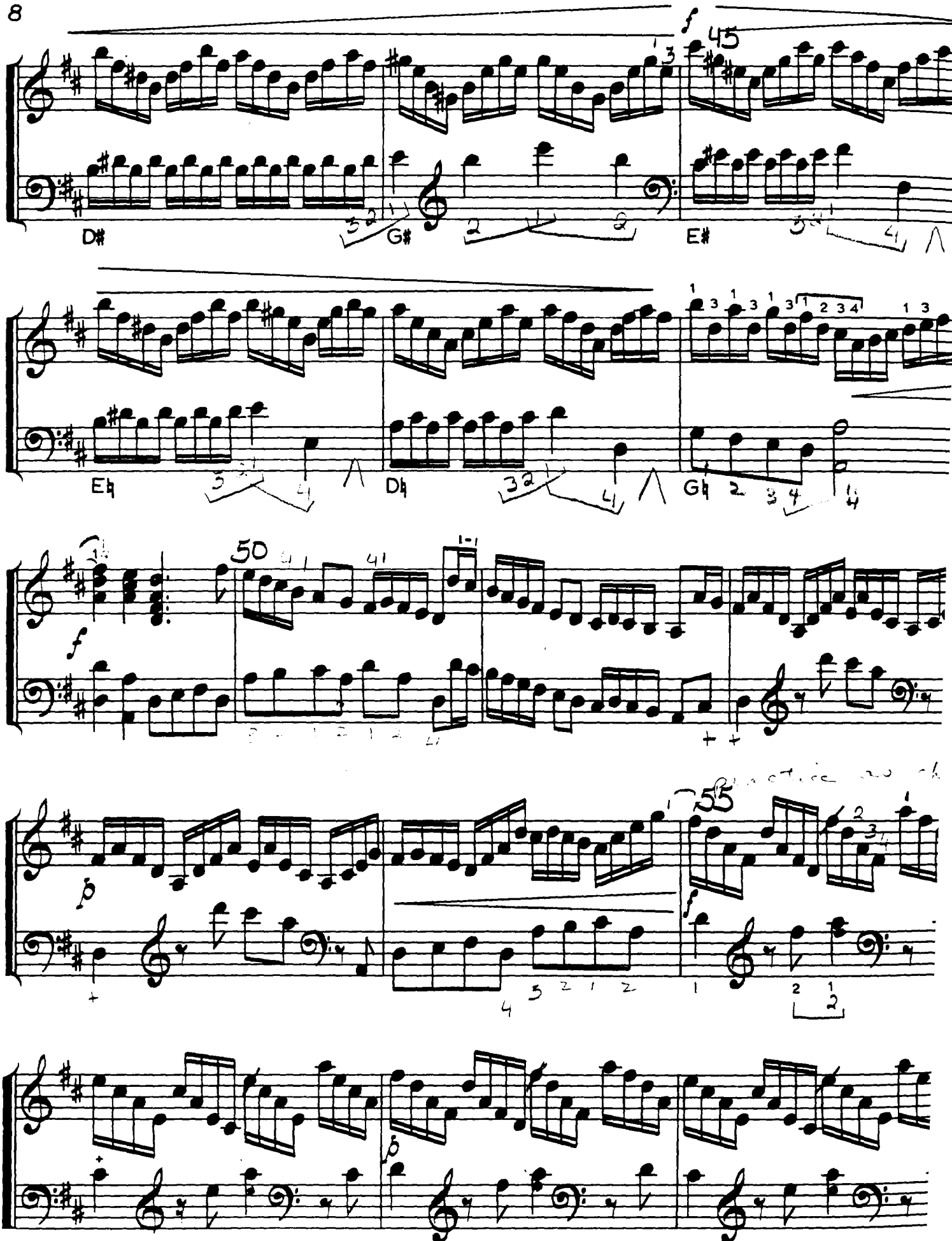
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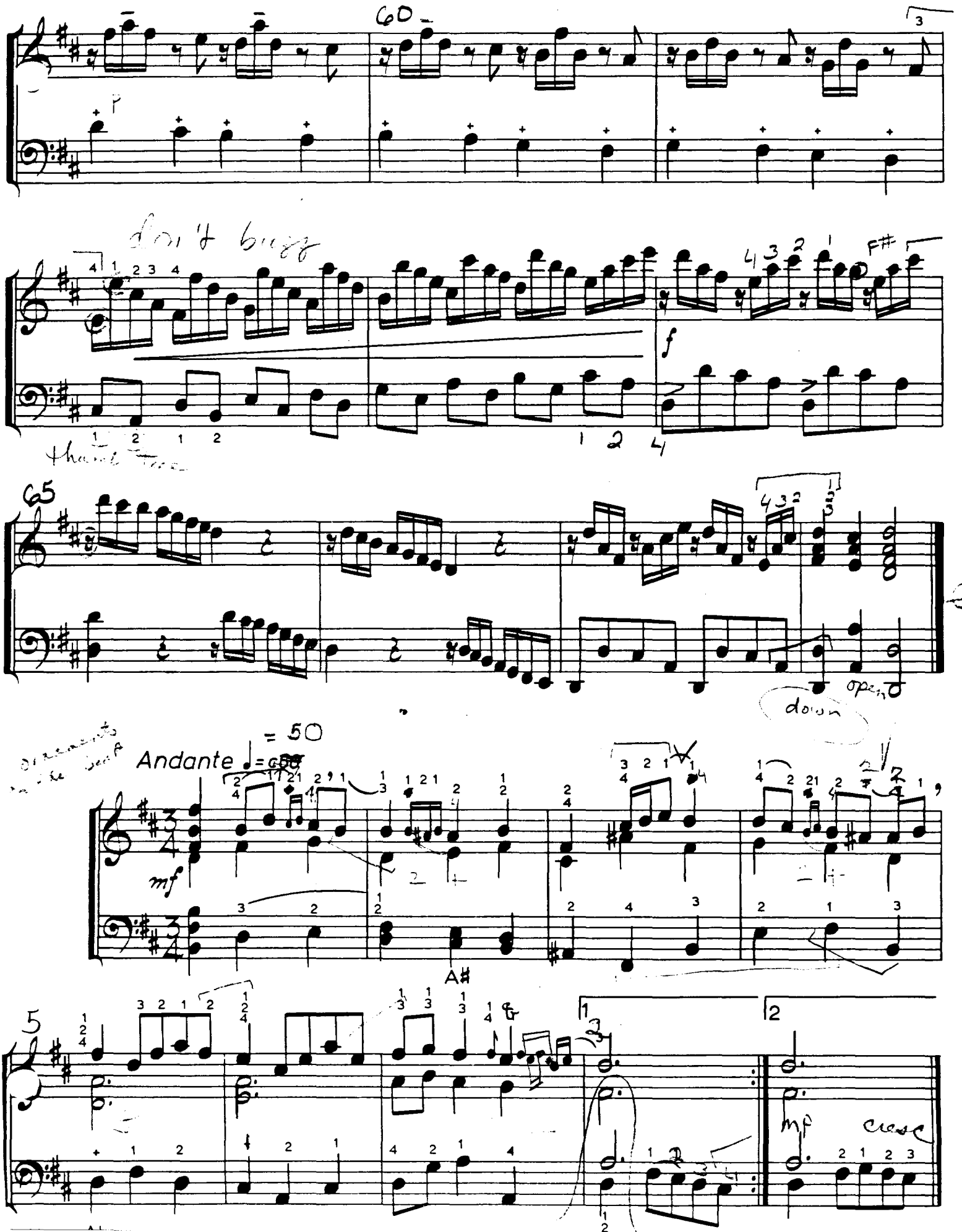
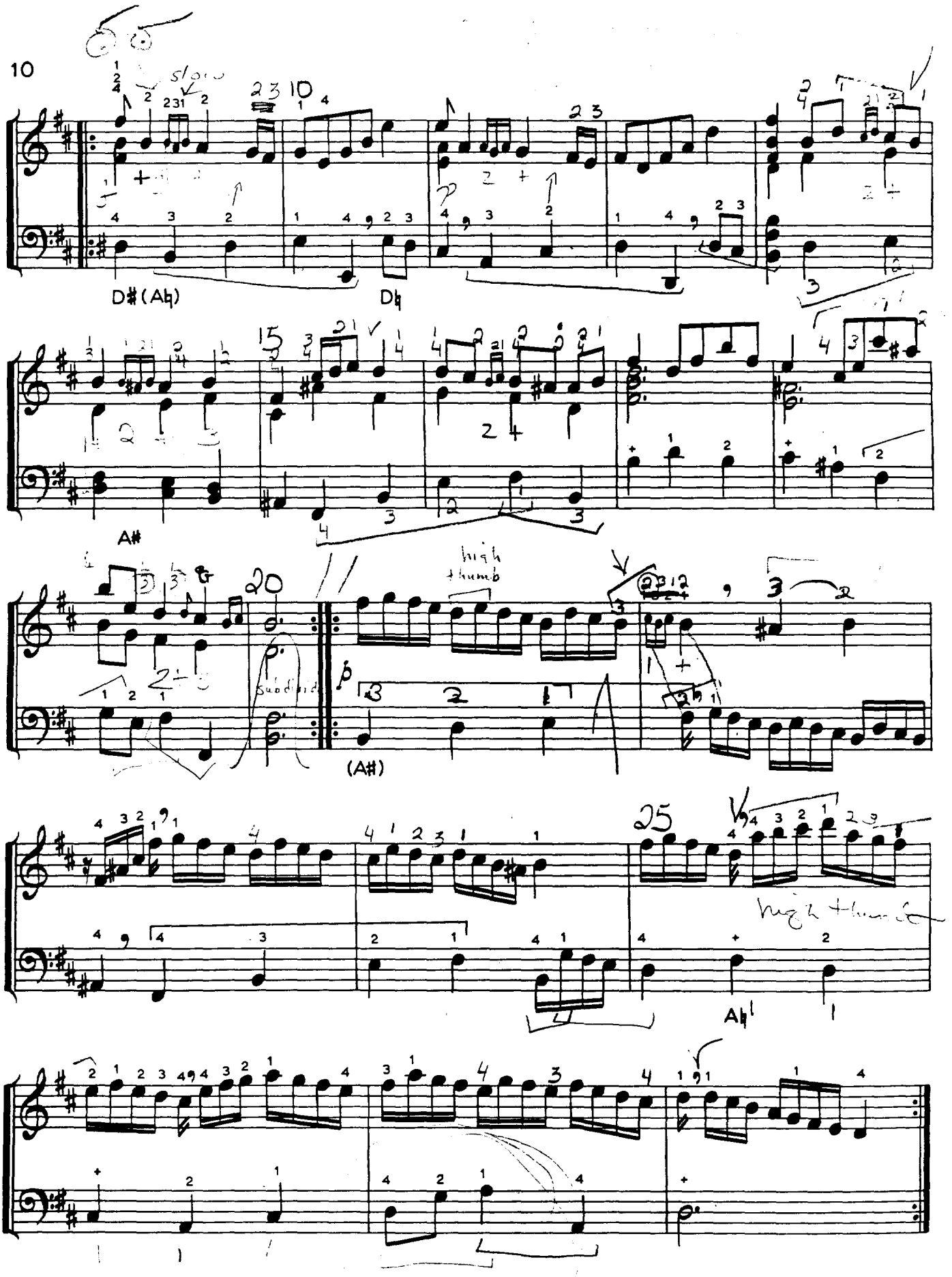
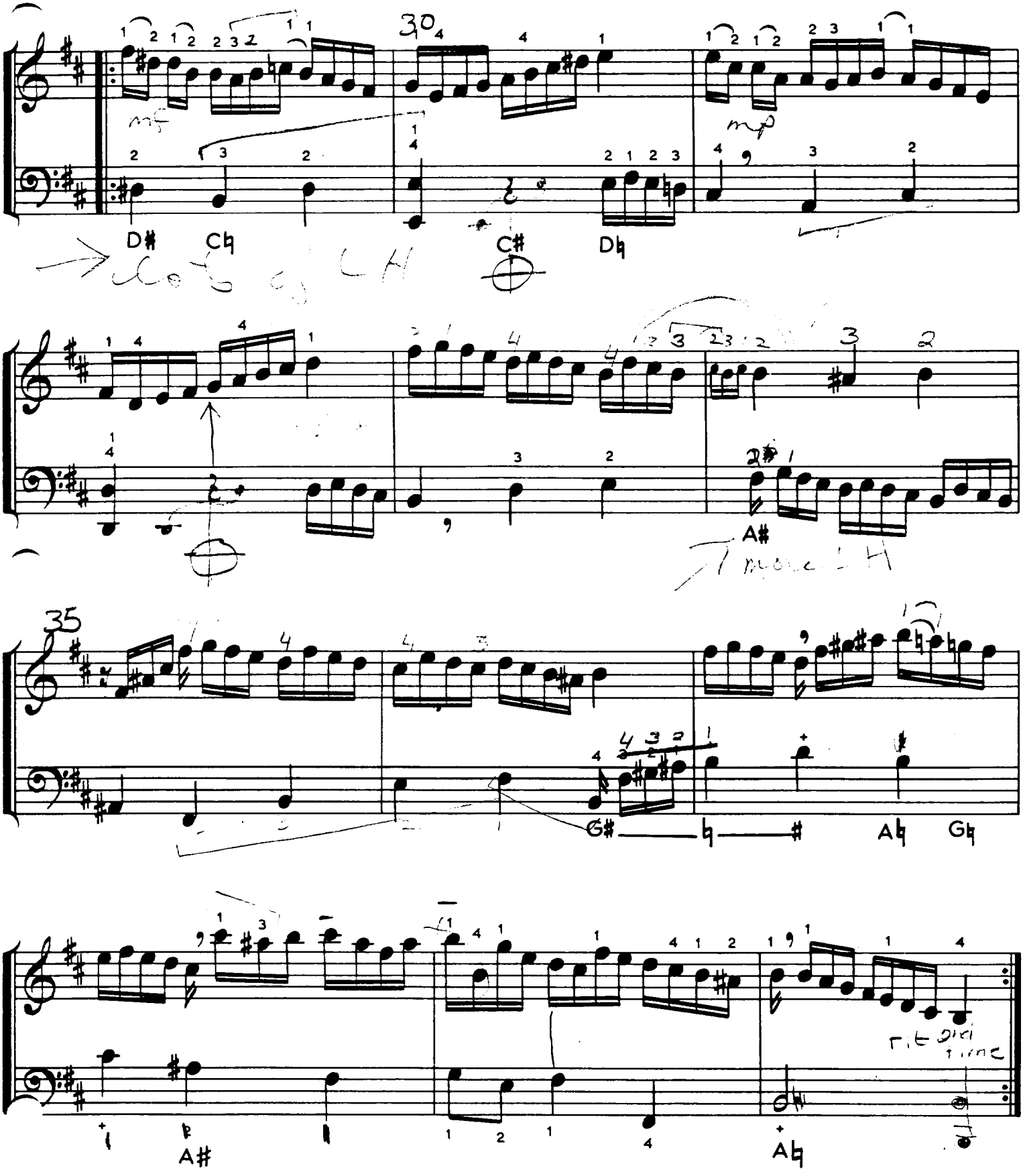
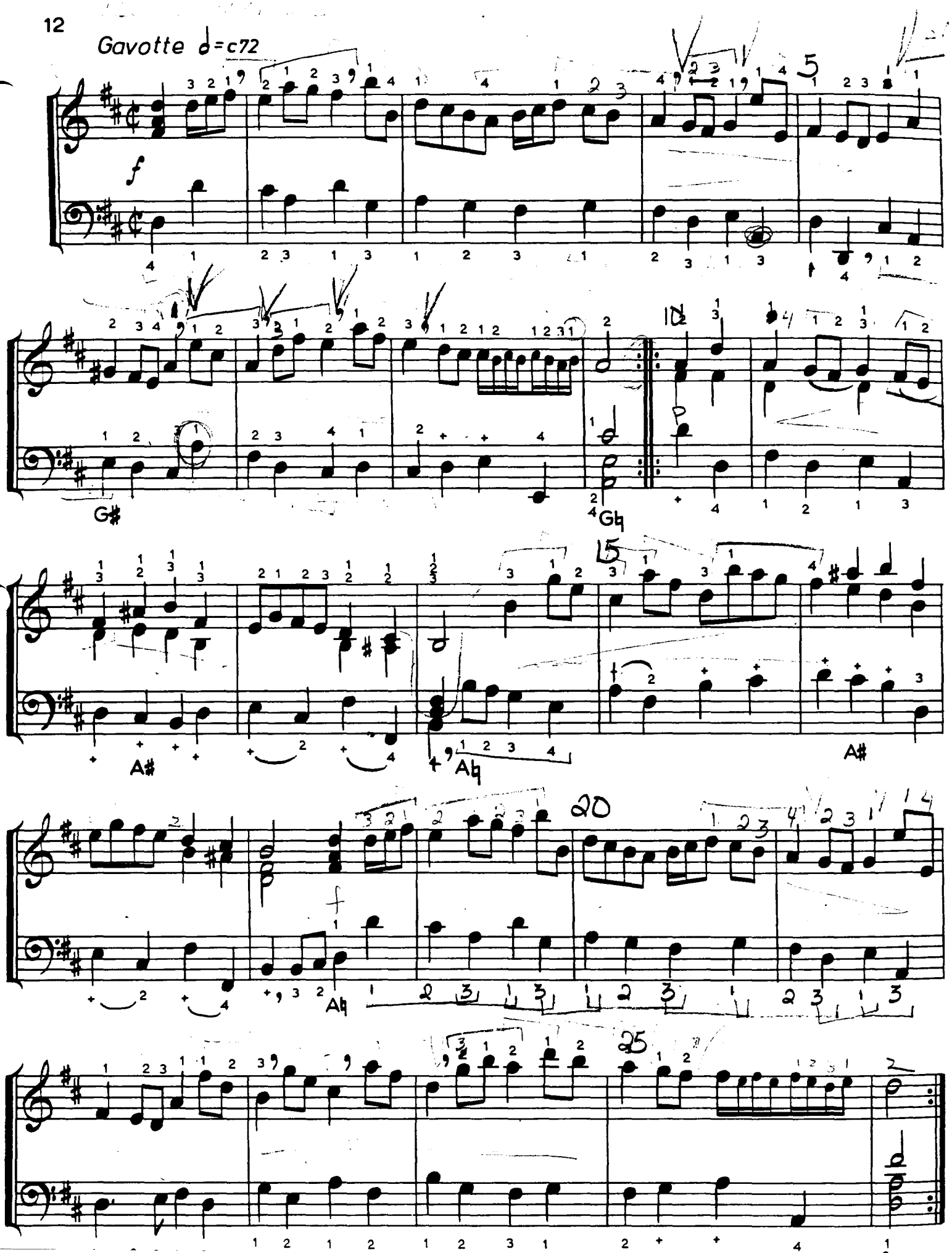
50
55

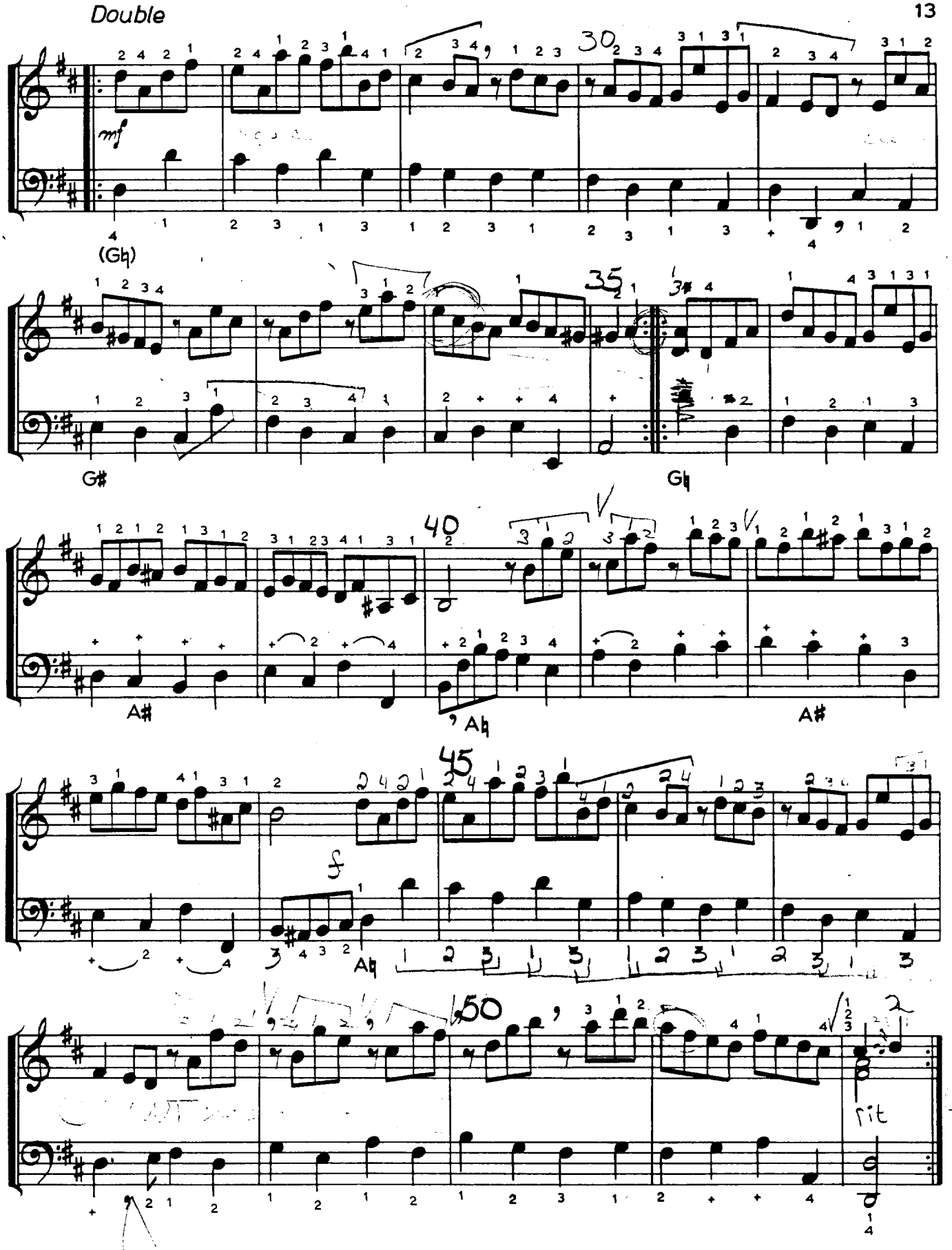

60
don't buzz
F#
65
open
down
Andante ♩= 50
mf
A#
5
1
2
mf
cresc


slow
D#(A♮)
D♮
A#
high thumb
subdivide
(A#)
high thumb
A♮


30
mf
mp
D♯
C♮
C♯
D♭
A♯
35
G♯
A♭
G♭
A♯
A♭
rit

Gavotte ♩=c72




mf
30
(G♭)
35
G#
G♭
40
A#
A♮
A#
45
f
A♮
50
rit

Ottorino Respighi

Vietata
la fotocopiatura
ai sensi di legge

SICI

(da un pezzo

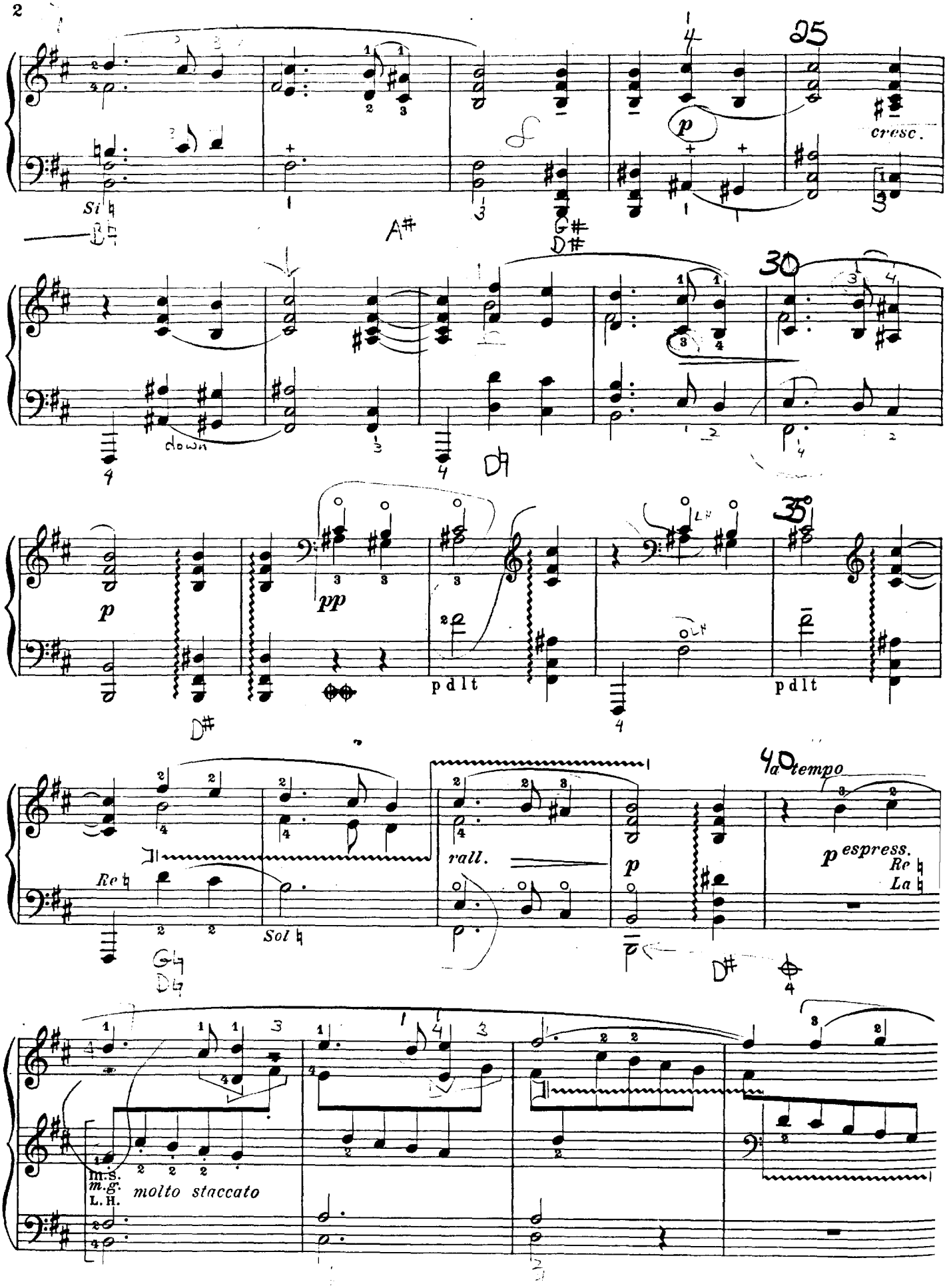
Trascrizione per arpa di MARCEL GRANDJANY

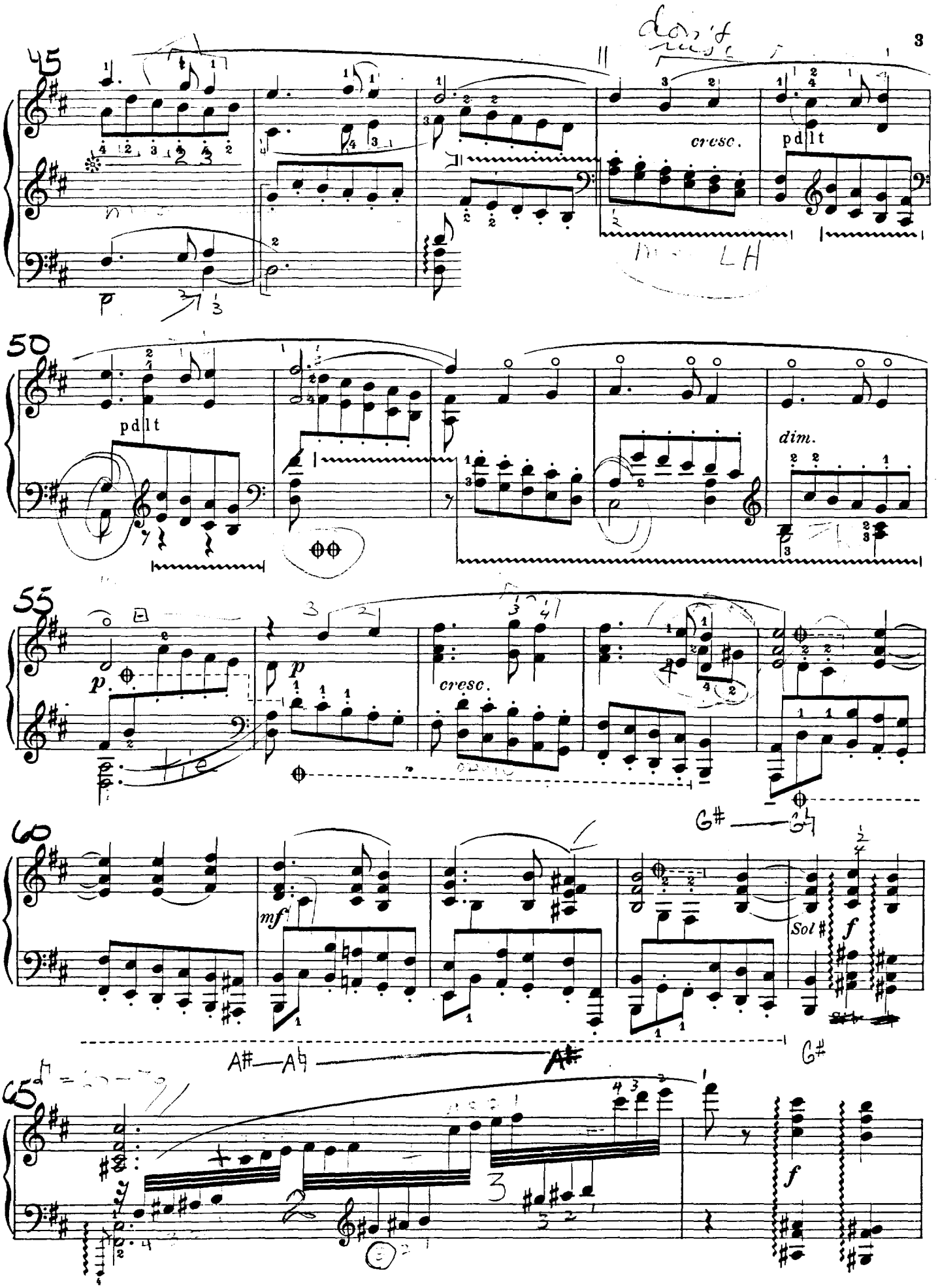
Andantino

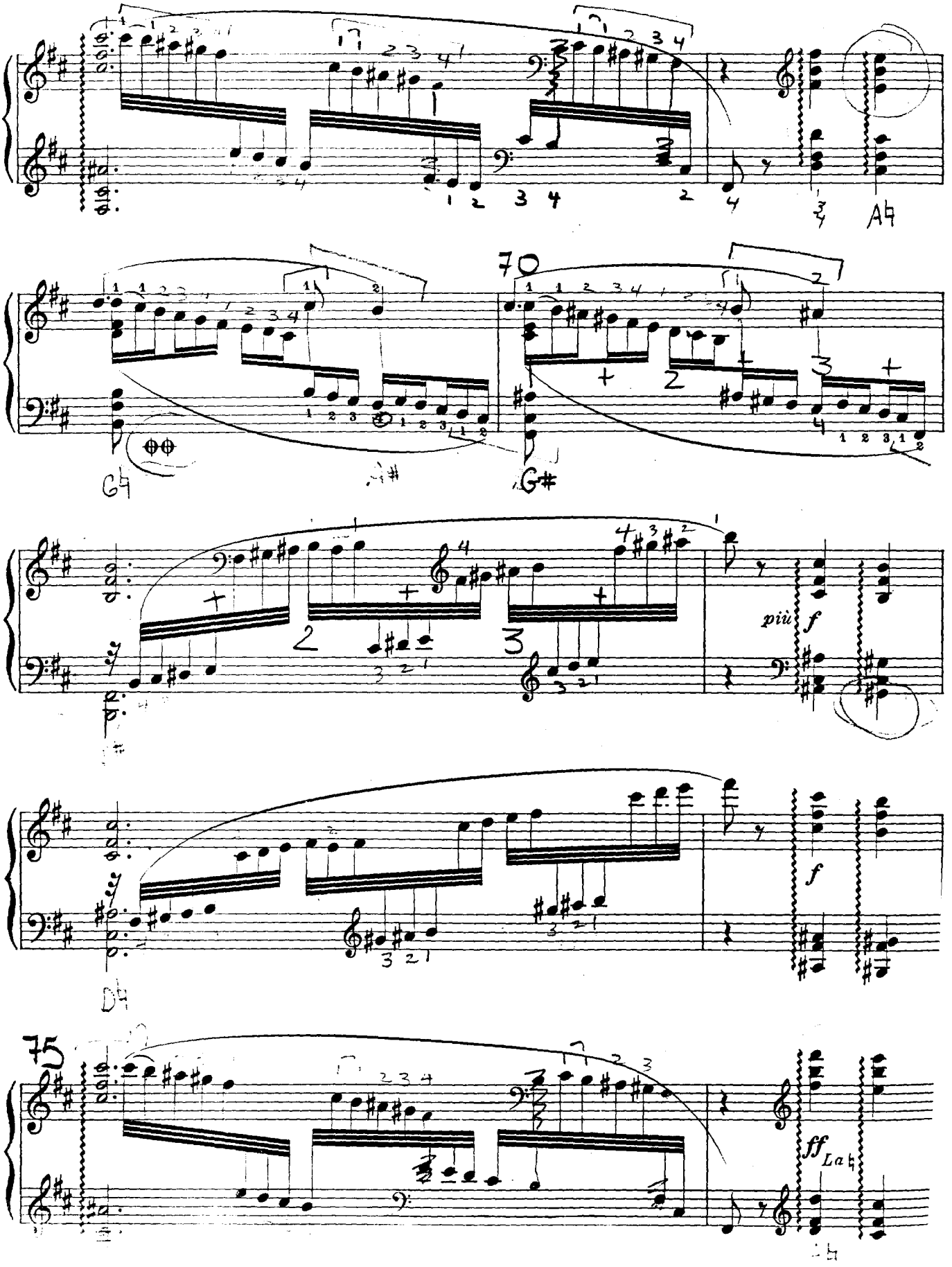
p dolce

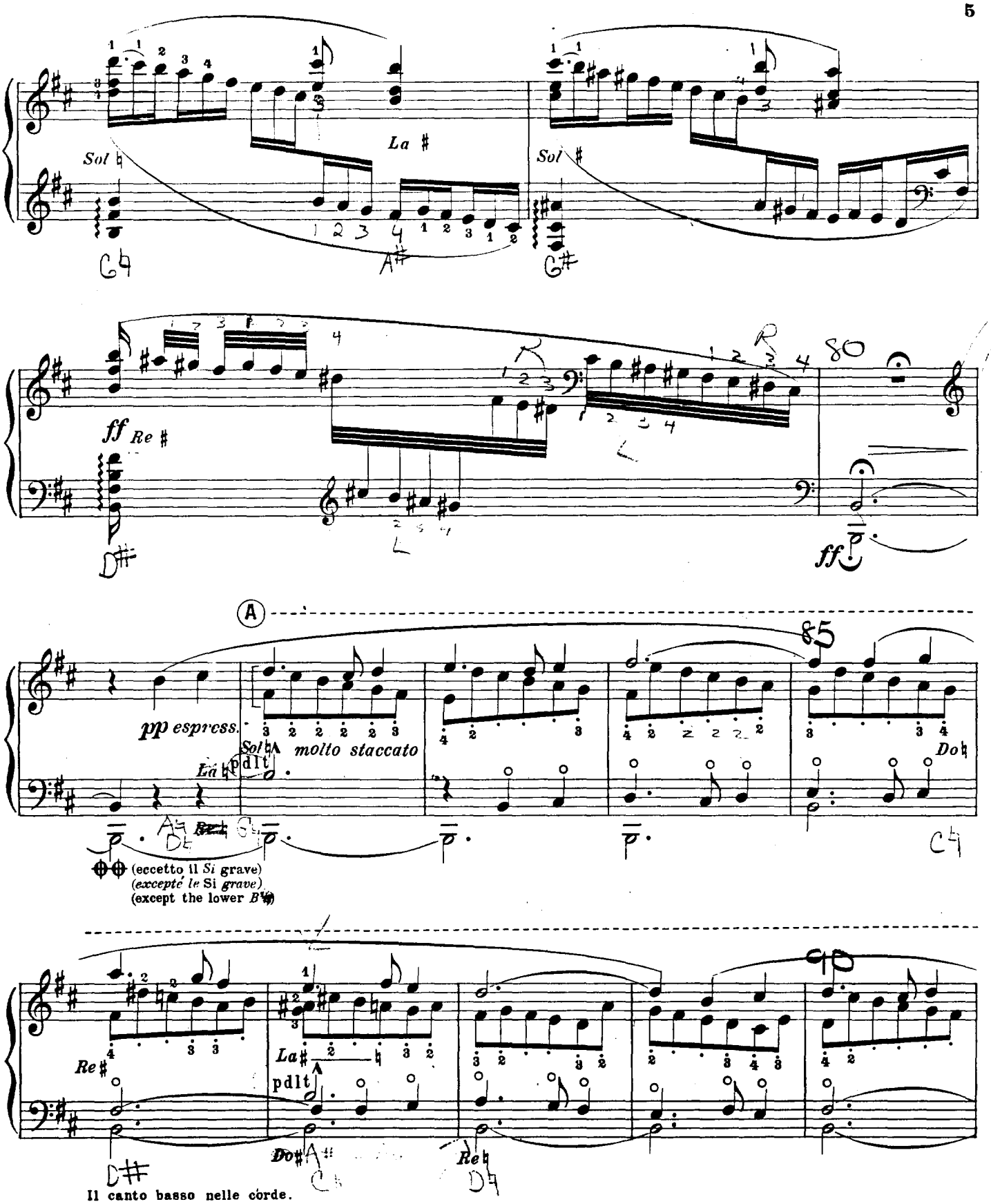
pp

mf


25
cresc.
30
down
35
pdlt
pdlt
40a tempo
rall.
espress.
molto staccato
m.s.
m.g.
L.H.


45
cresc.
pdlt
LH
50
pdlt
dim.
55
p
cresc.
G#
60
mf
Sol
f
A#
G#
65
f

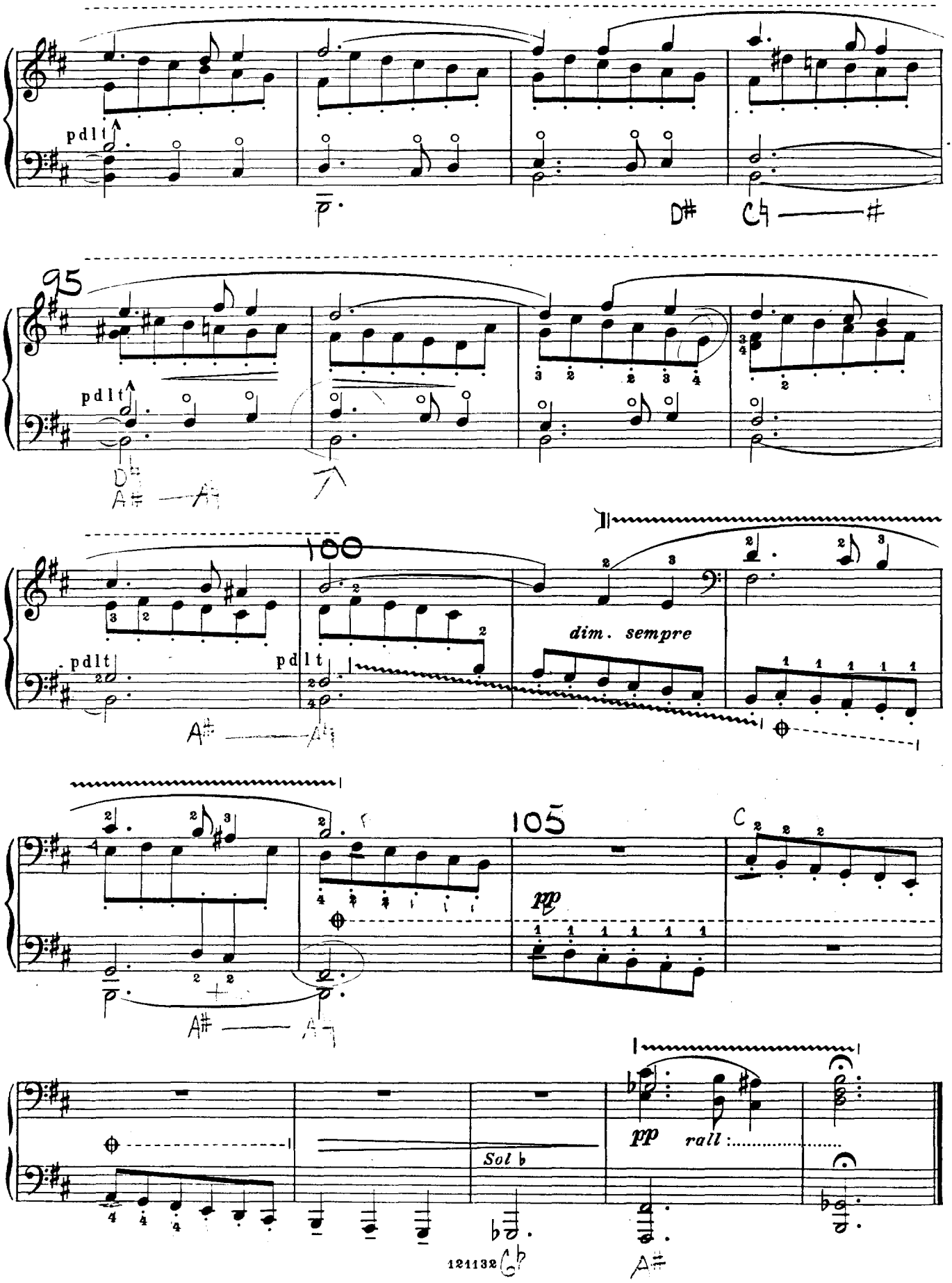

70
75
più
f
ff



Il canto basso nelle corde.
Figurazione di staccato (lasciando dopo ogni nota) vicino alla tavola.

(A) *Le chant, bas dans les cordes*
Dessin des staccato (quittant entre chaque note) près de la table.

The melody lower on the strings.
Design of staccato (leave after each sound) close to the sounding board.


pdlt
D#
C♮
95
pdlt
100
pdlt
pdlt
dim. sempre
105
pp
C
Sol b
pp
rall.
121132

HARU NO UMI

(春の海)

(The Sea in Spring)

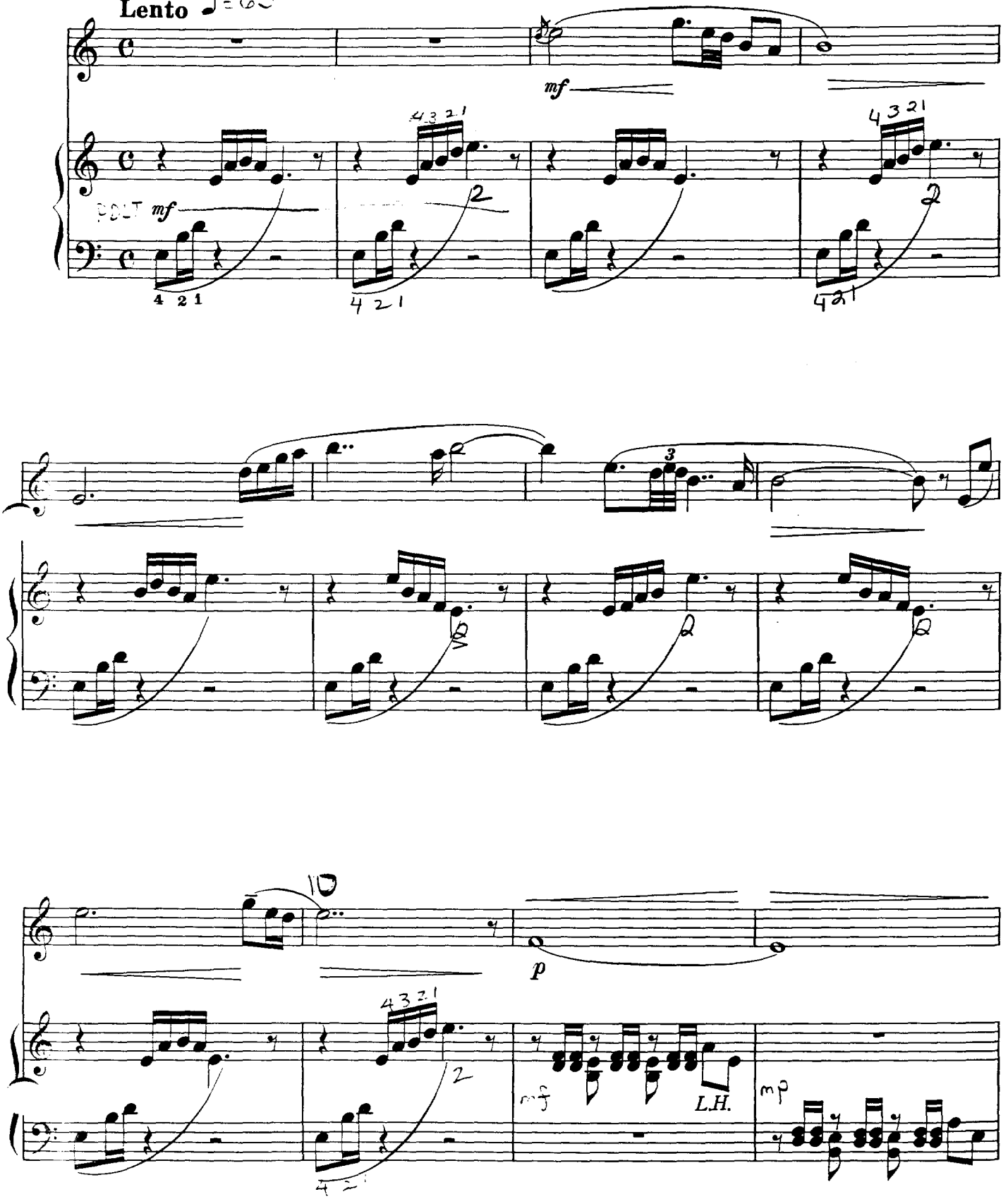
Composed by Michio Miyagi

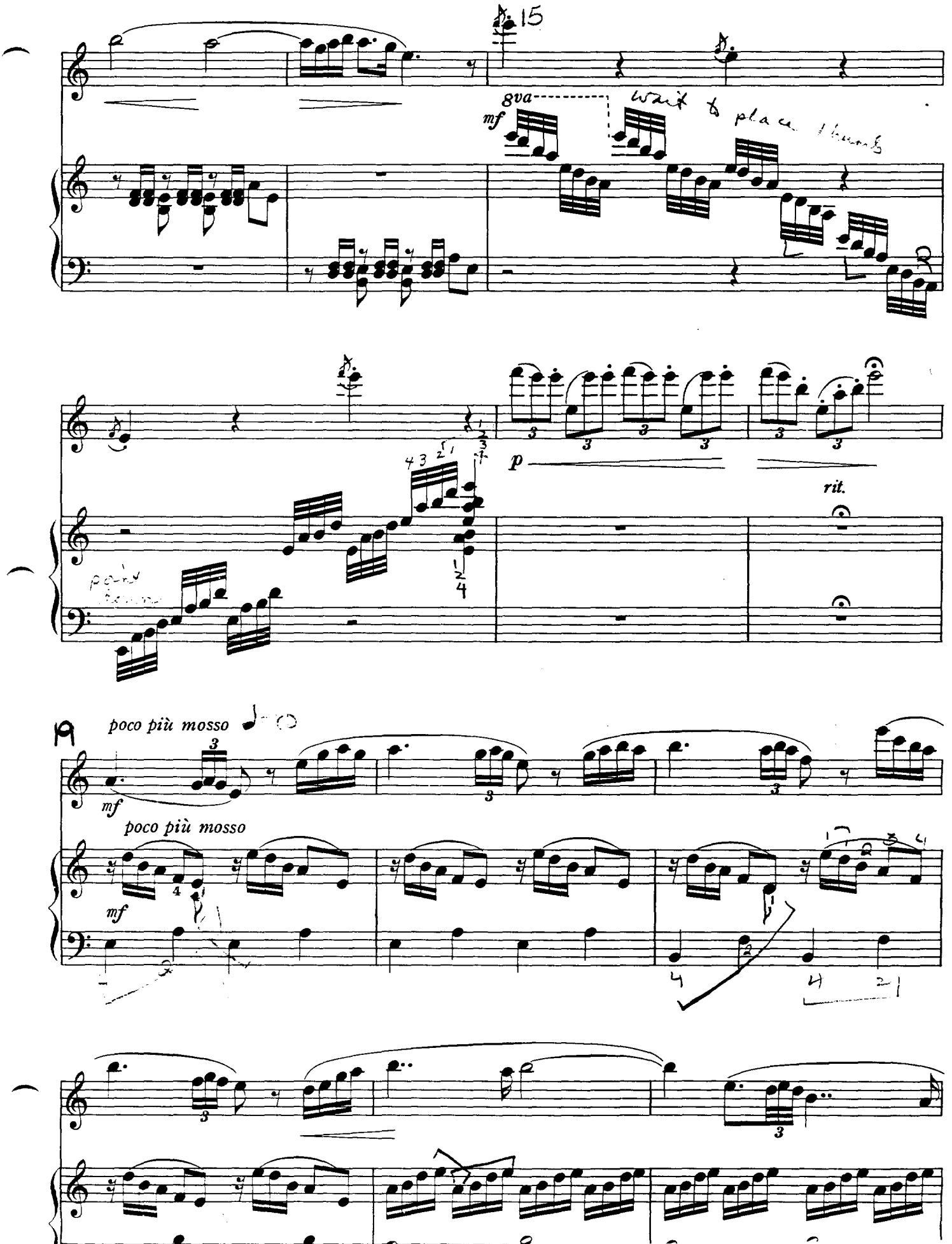
宮城道雄 曲

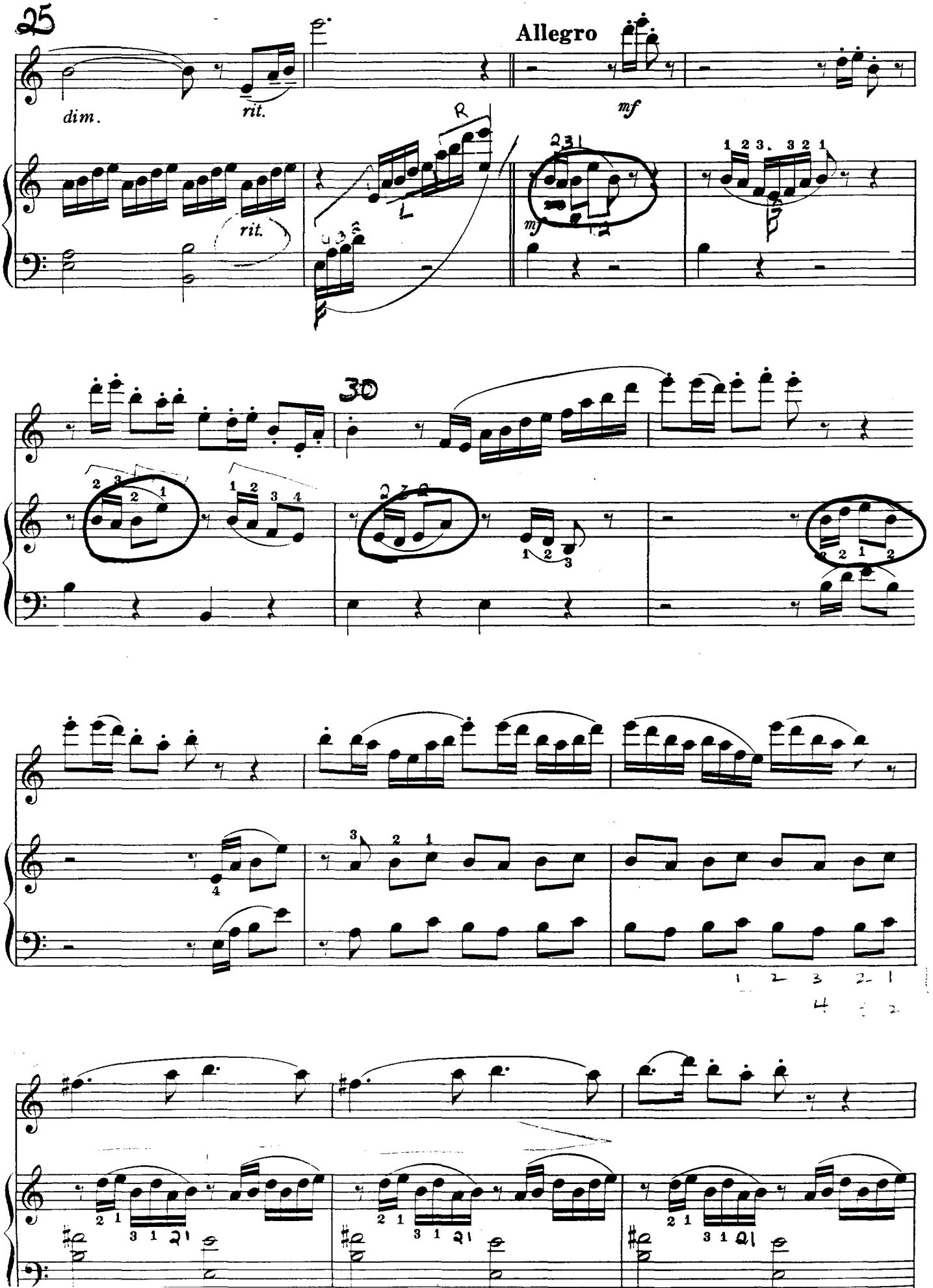
Josef Molnar 編曲

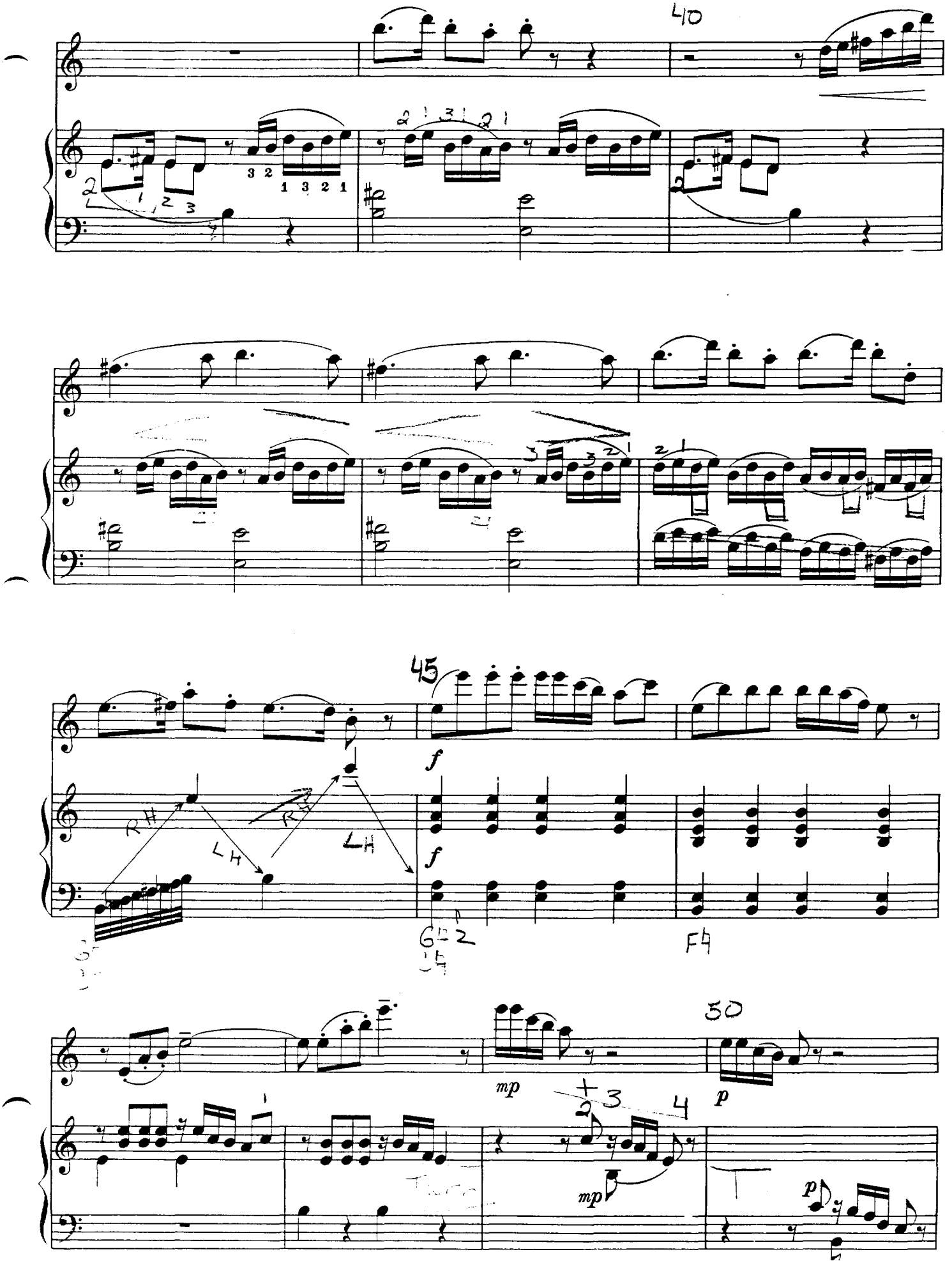
♩= 89

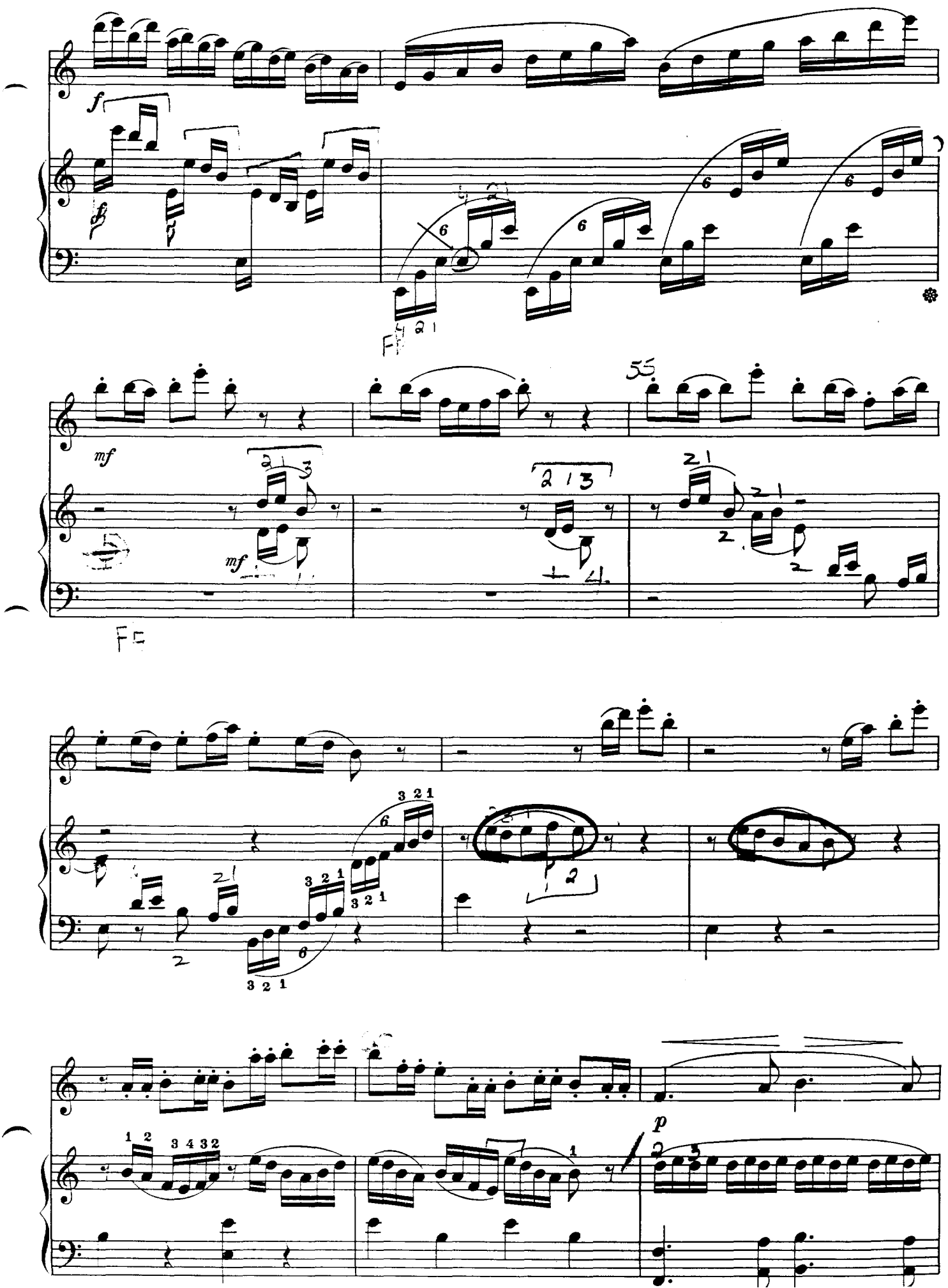
Lento ♩=63

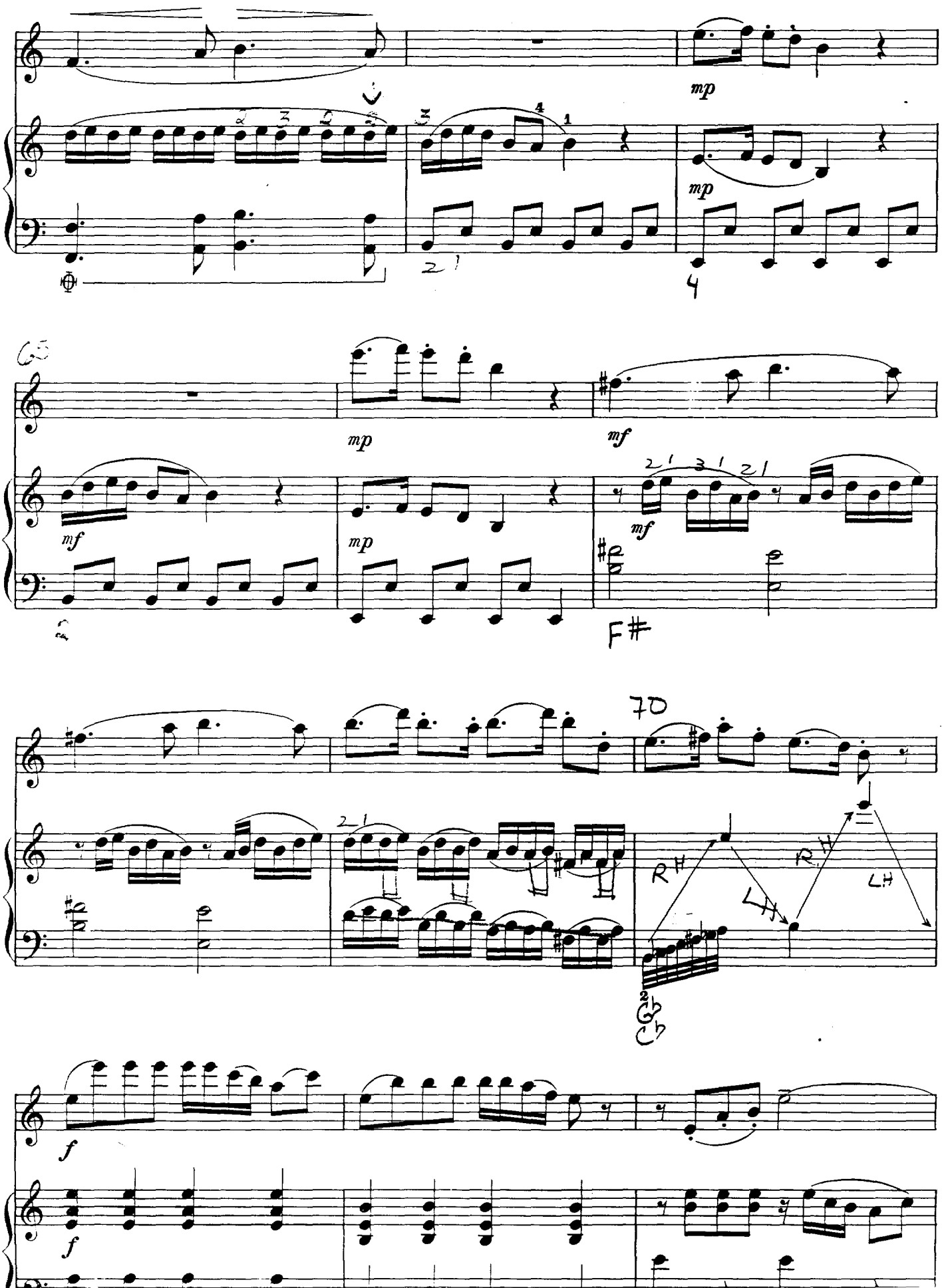


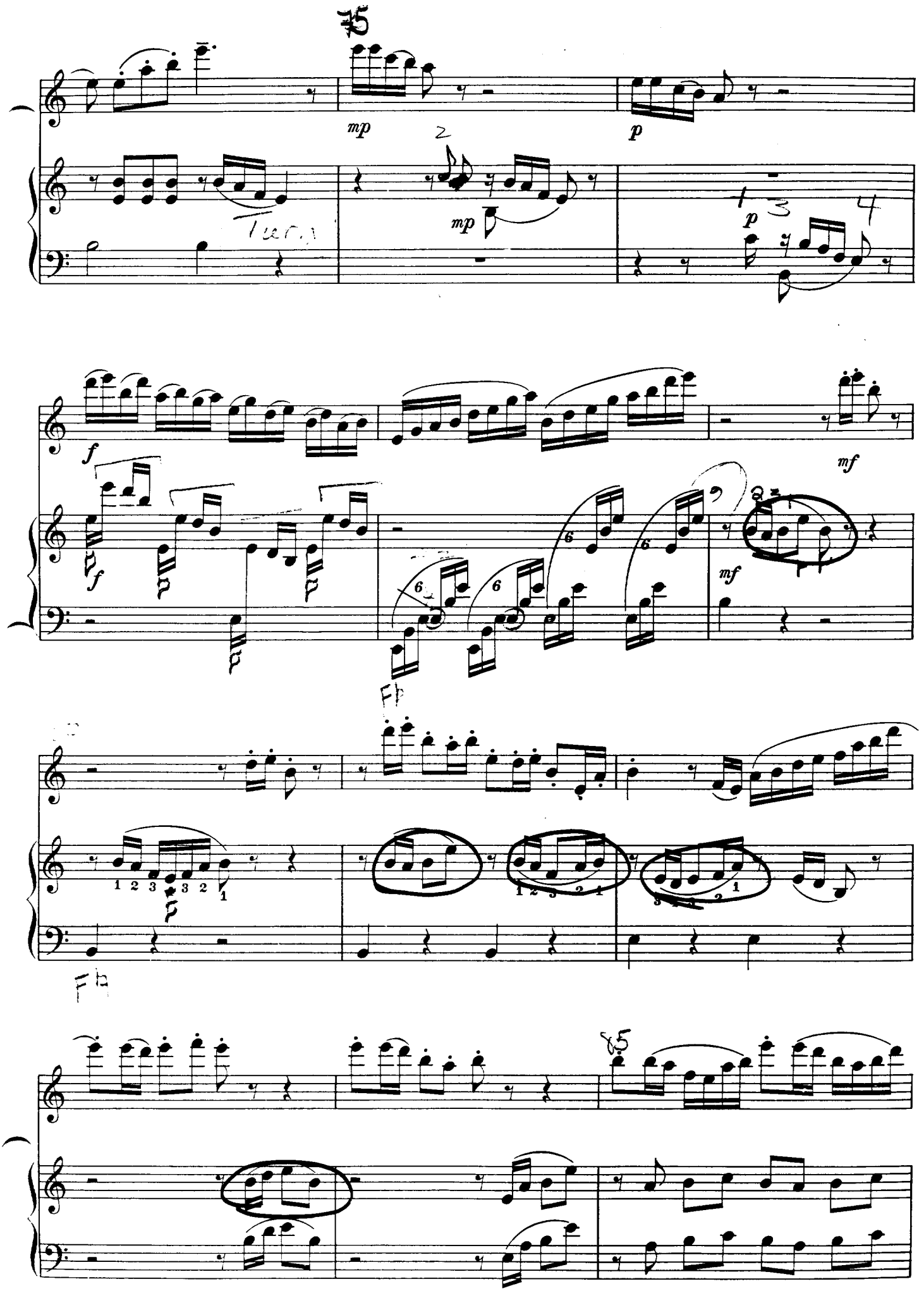

15
8va
mf
walk to place thumb
p
rit.
19
poco più mosso
mf
poco più mosso
mf

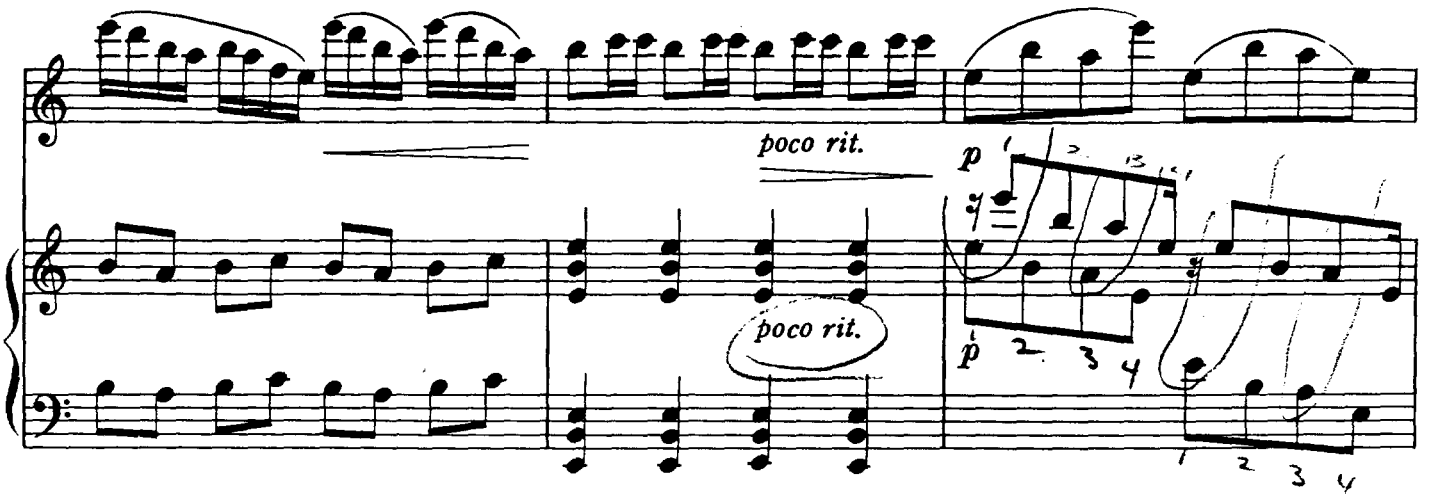

25
Allegro
dim.
rit.
mf
rit.
30

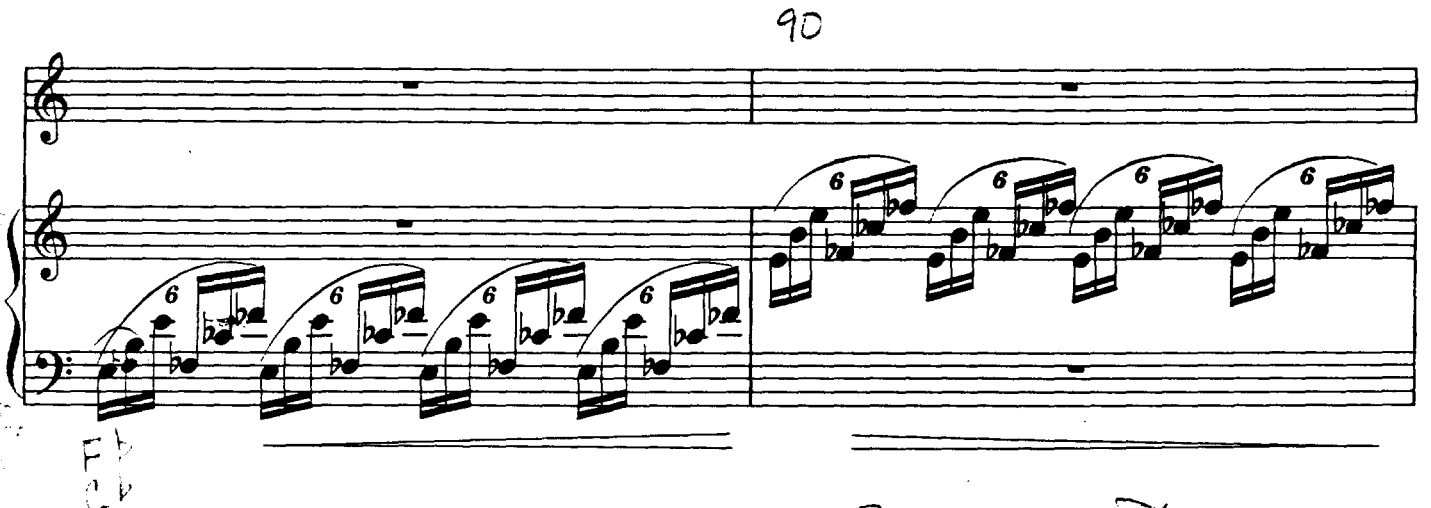

40
45
f
f
RH
LH
RH
LH
50
mp
p
mp
p

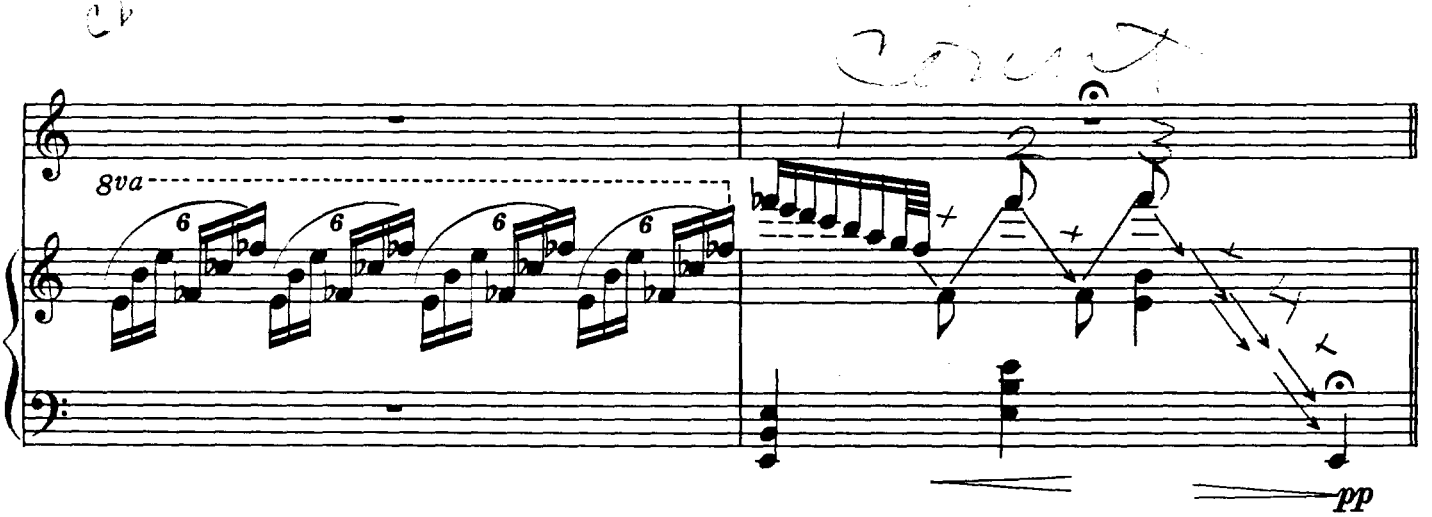

f
mf
mf
p
55

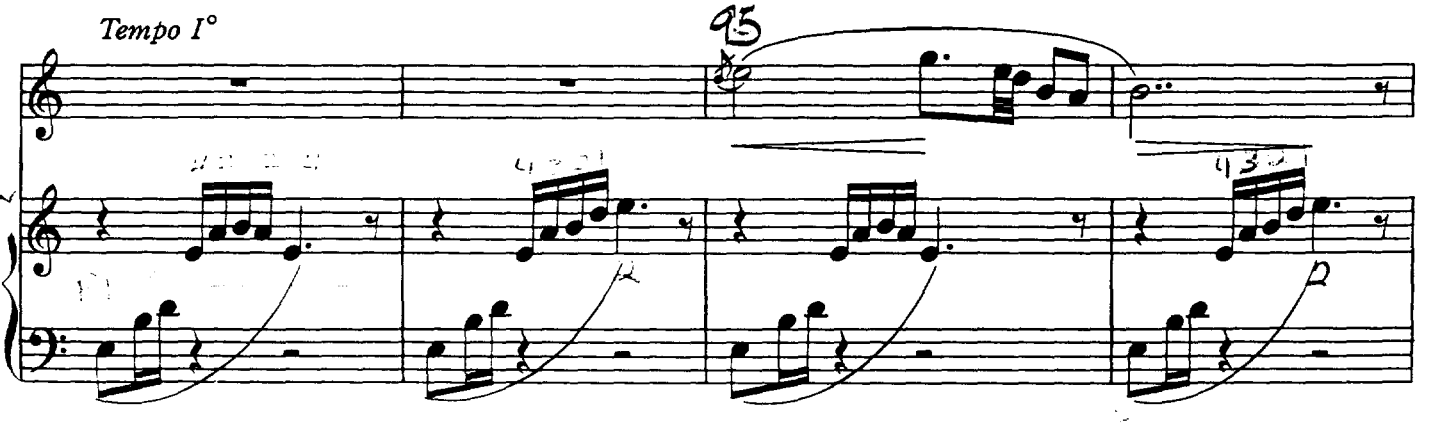

mp
mp
mp
mf
mf
mp
mf
F#
70
RH
LH
RH
LH
f
f

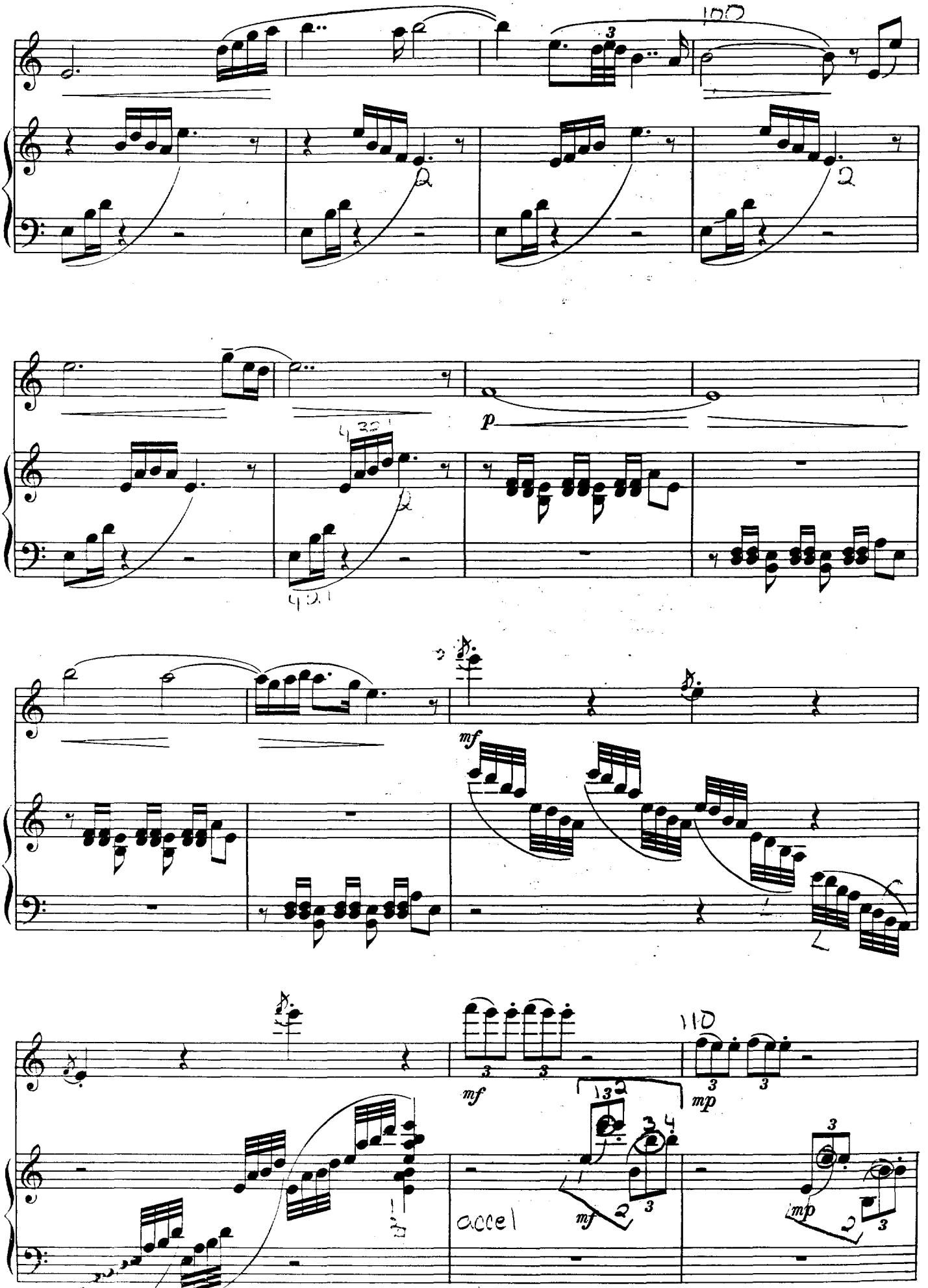

mp
p
mp
p
f
f
mf
mf
Fb
Fb

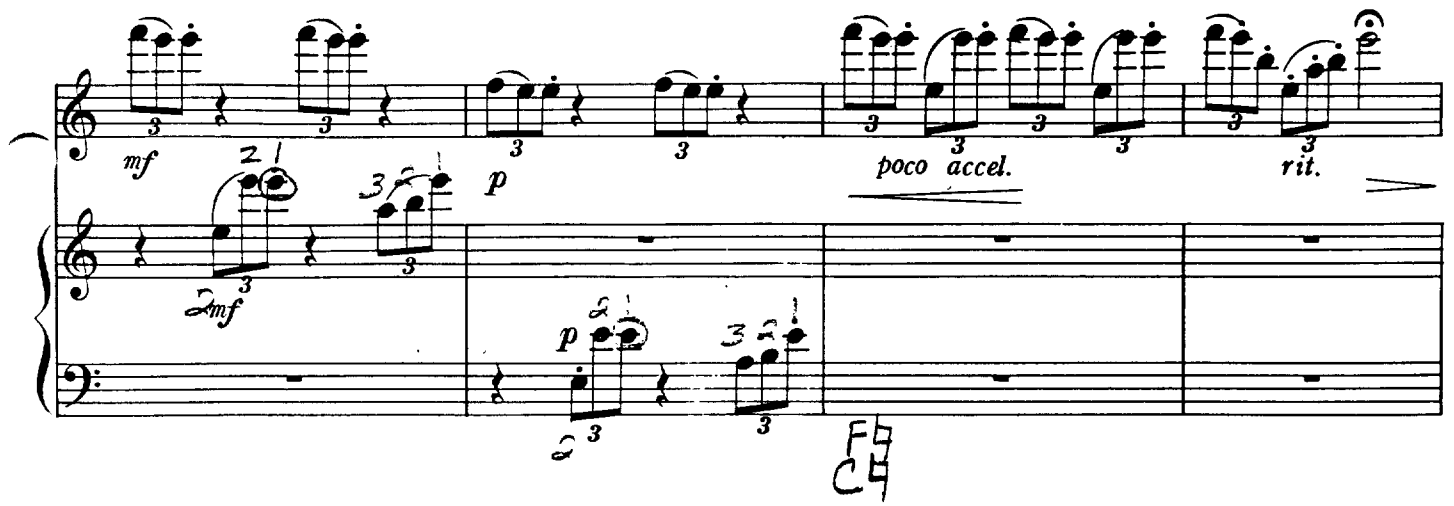

poco rit.
poco rit.
p
p

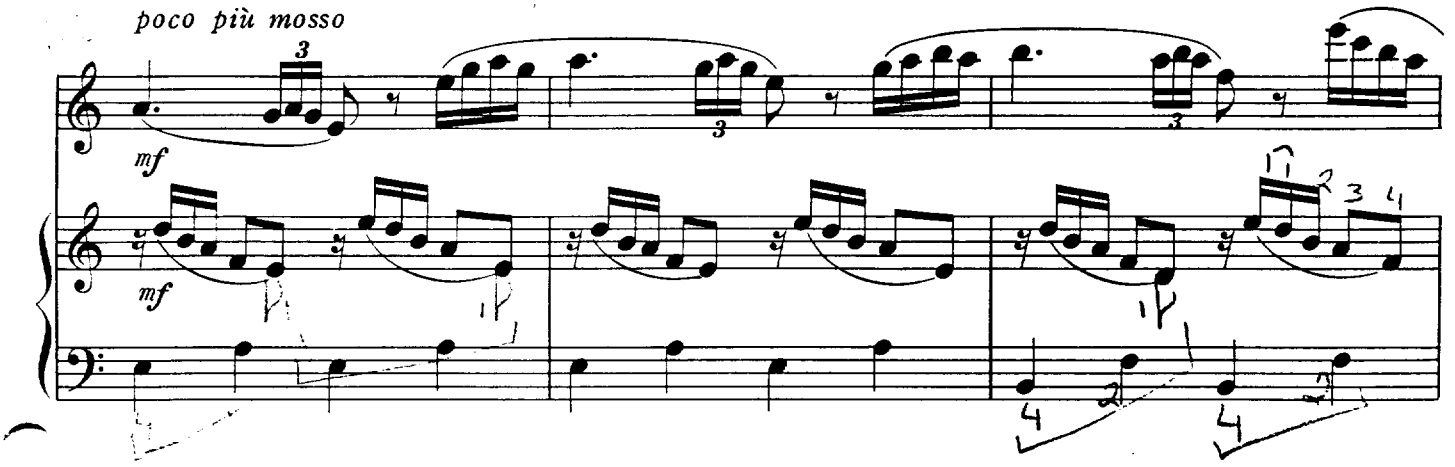

90

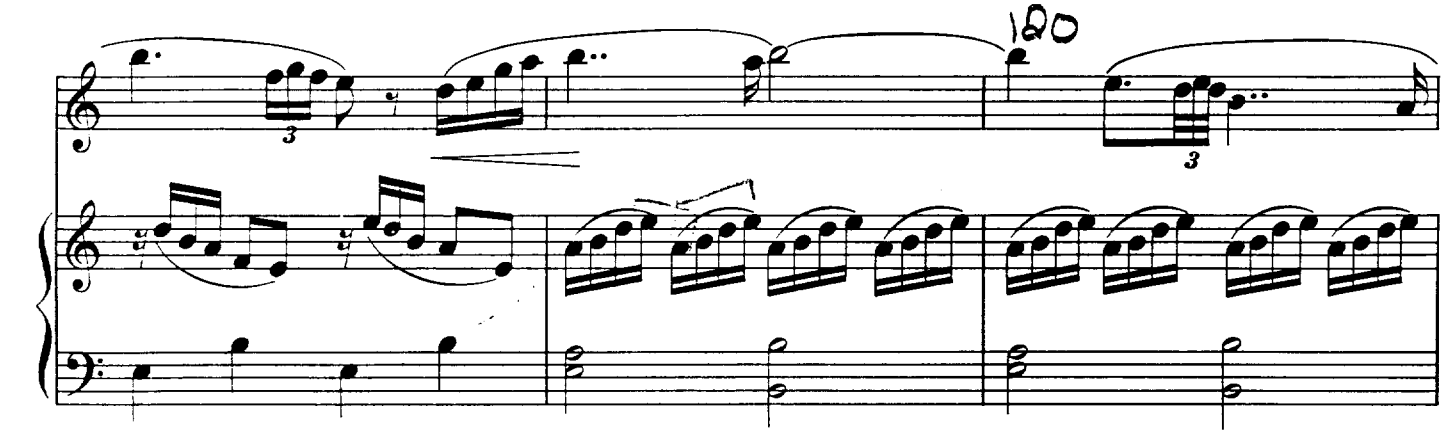

8va
pp

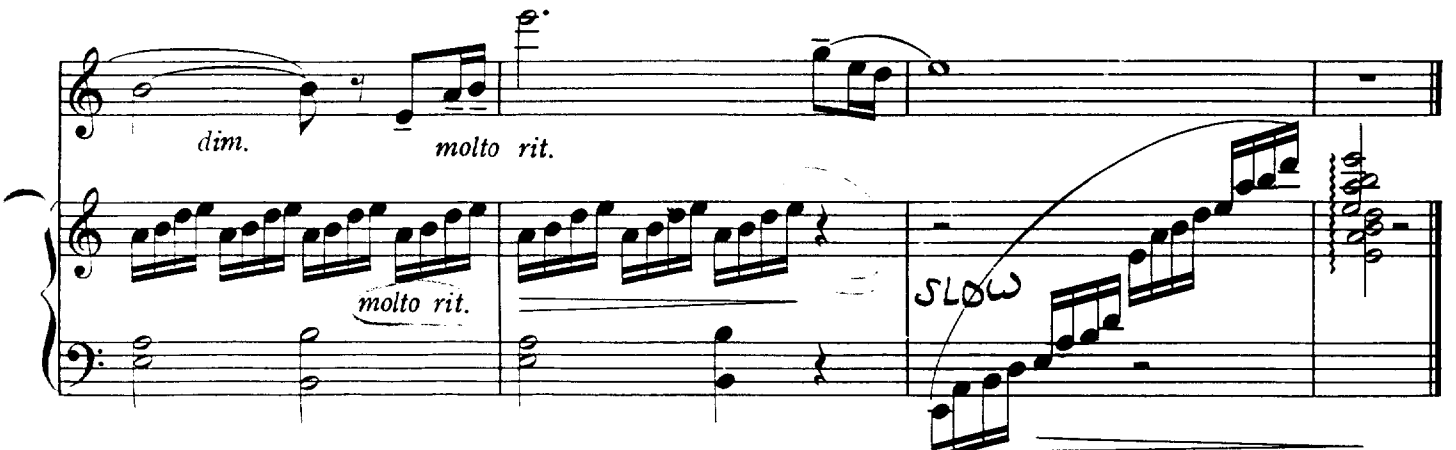

Tempo I°
95


100
p
mf
110
mp
accel
mf
mp


mf
p
poco accel.
rit.
mf
p
F♯
C♯


poco più mosso
mf
mf


180


dim.
molto rit.
molto rit.
SLOW

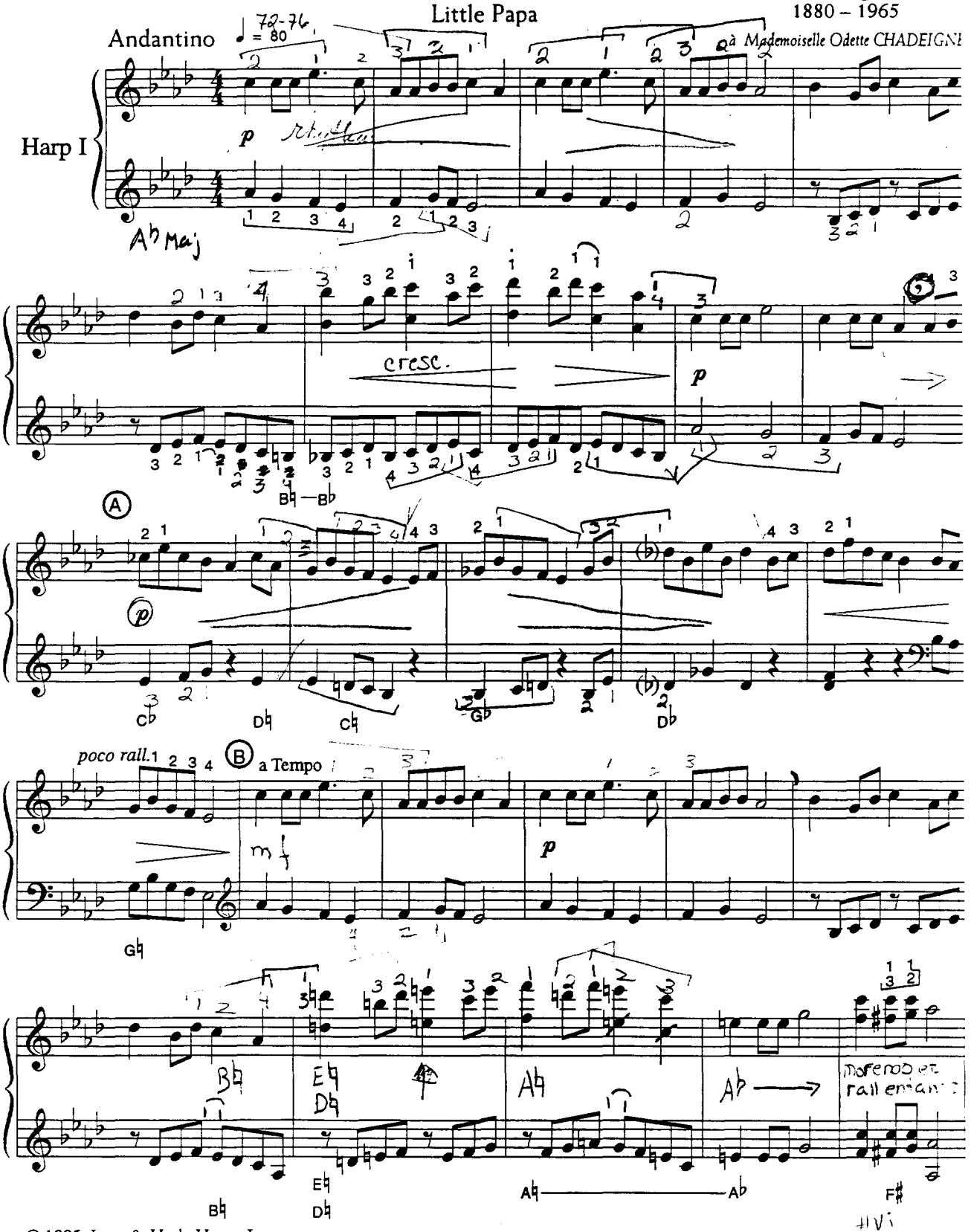
Transcribed for Two Harps
from Piano Four Hands
by Dewey Owens

LA NURSERY

*1. Petit Papa

Little Papa

Désiré Emile Inghelbrech
1880 – 1965



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Transcribed for Two Harps
from Piano Four Hands
by Dewey Owens

LA NURSERY

1. Petit Papa

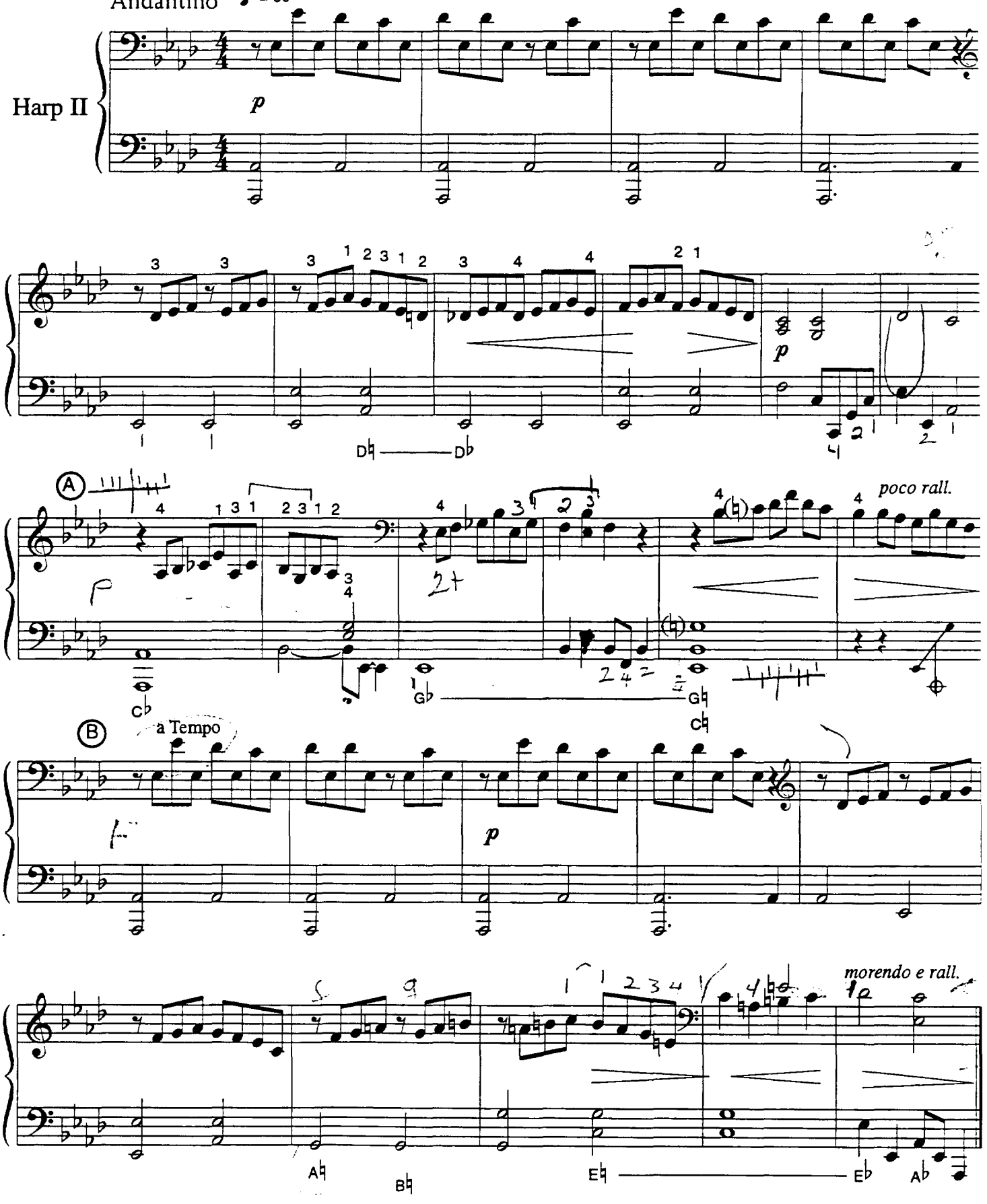
Little Papa

Désiré Emile Inghelbrecht
1880 – 1965

à Mademoiselle Odette CHADEIGNE

Andantino ♩ = 80

Harp II



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*3. Eglogue

Pastorale Poem

Andantino ♩. = 44 - 46

à Edouard MATHÉ

Harp I

p poco tristamente

C minor

p

A♮

B♭

A

p

8va

mf

D♭

F♯

B

p

G♯

B♮

E♮

C♯ minor

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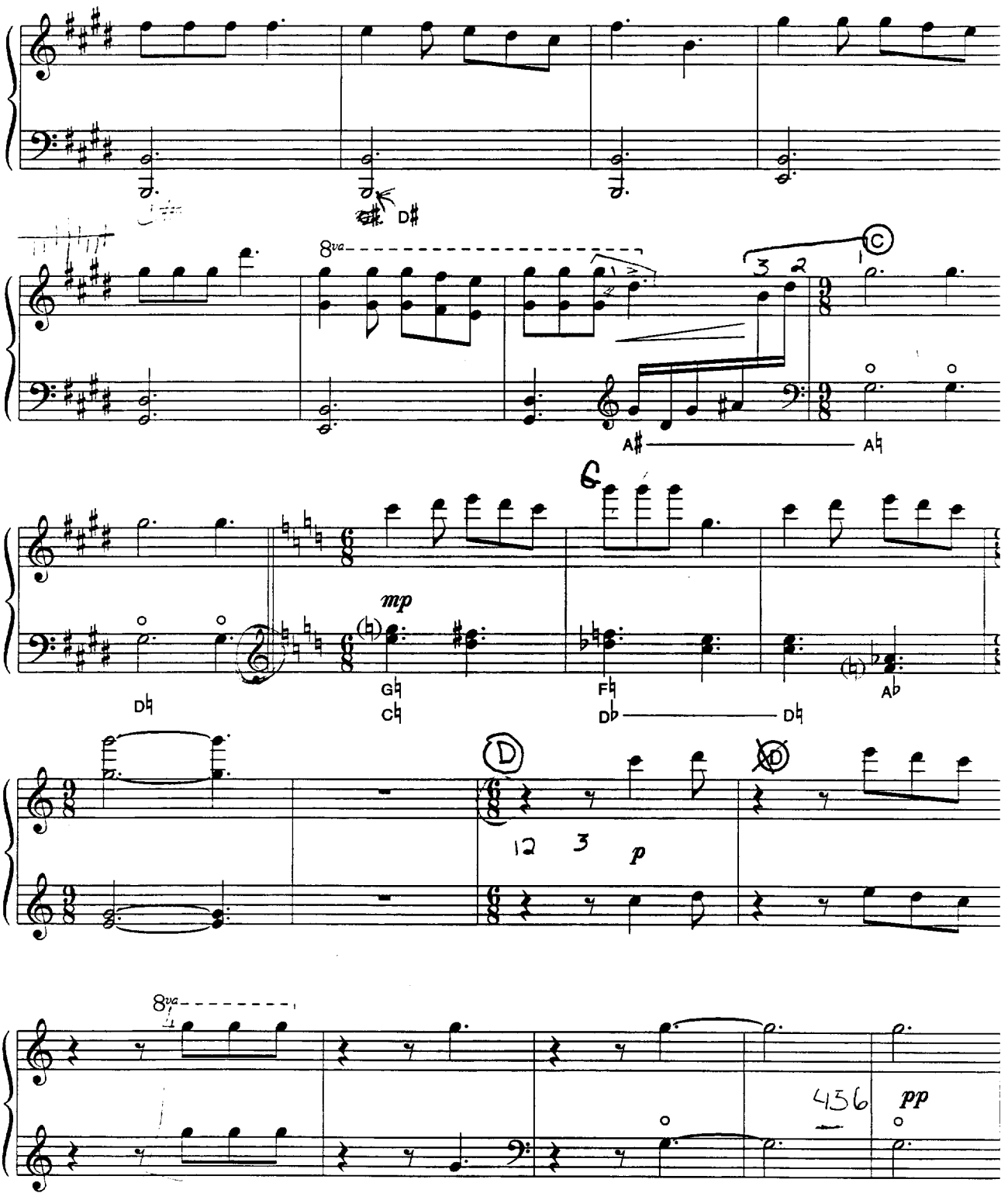
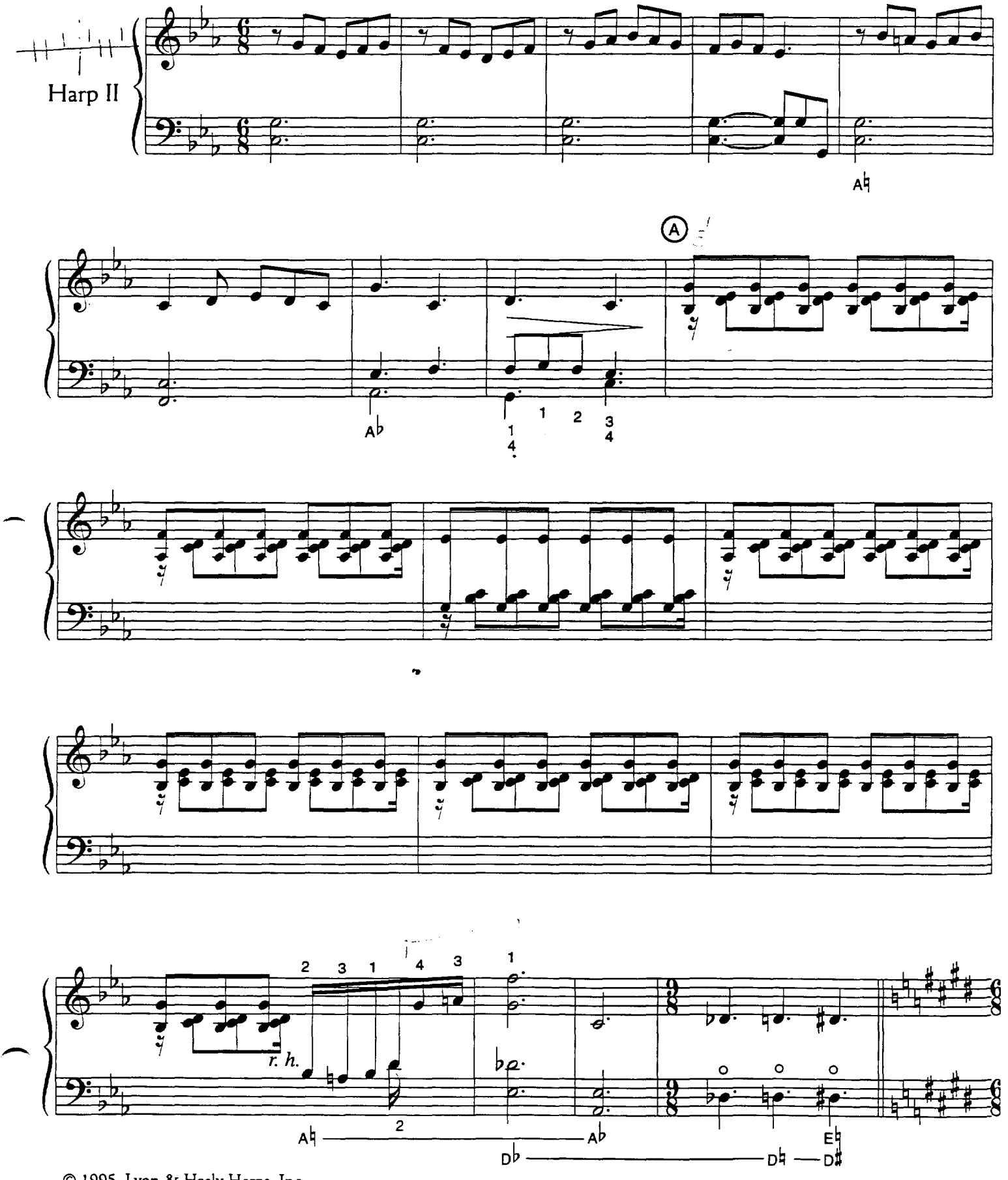

8va
C
A♯
A♮
mp
G♮
C♮
F♮
D♭
A♭
D♮
D
12 3
p
8va
436
pp

3. Eglogue

Pastorale Poem

Andantino ♩. = 44 - 46

à Edouard MATHÉ



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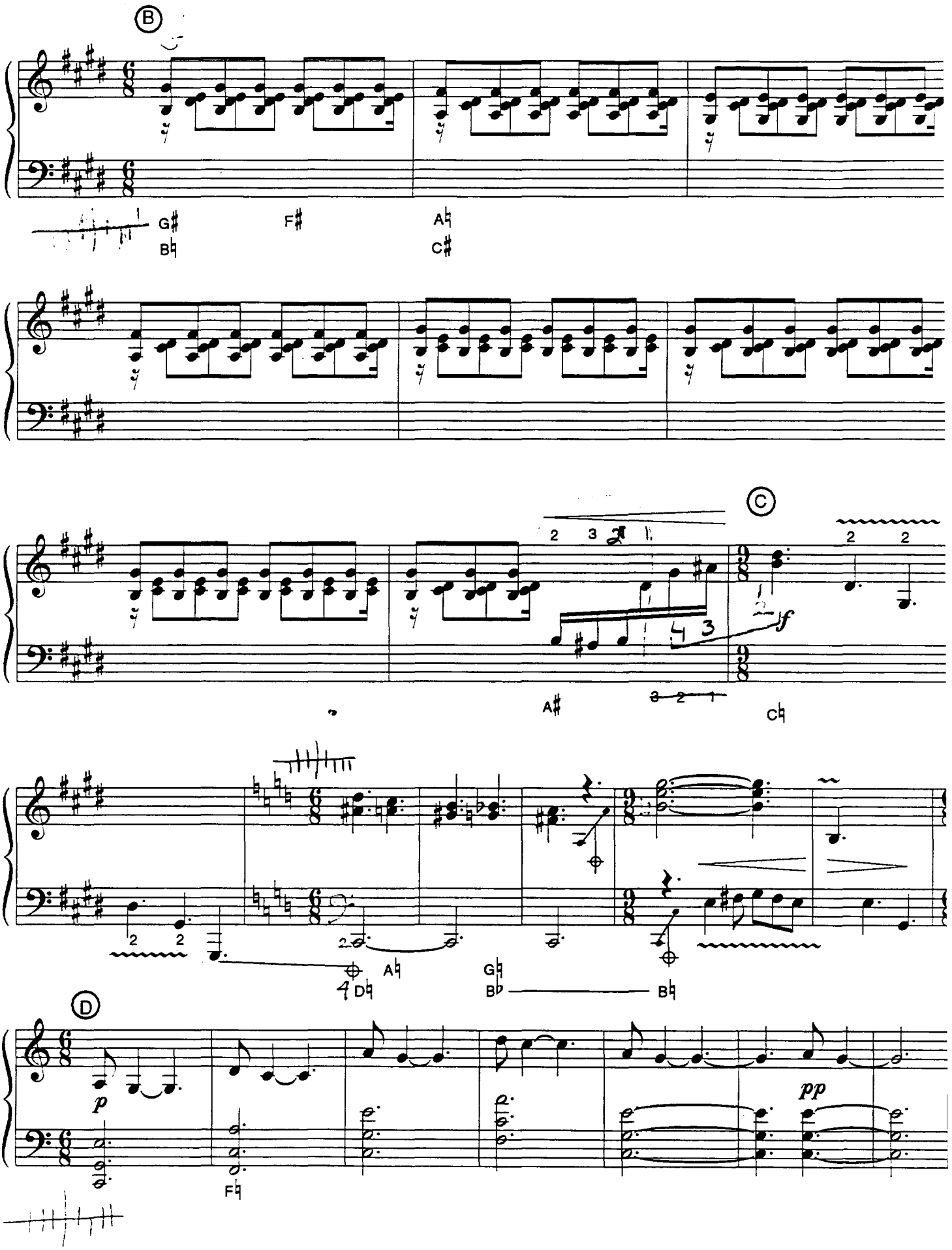
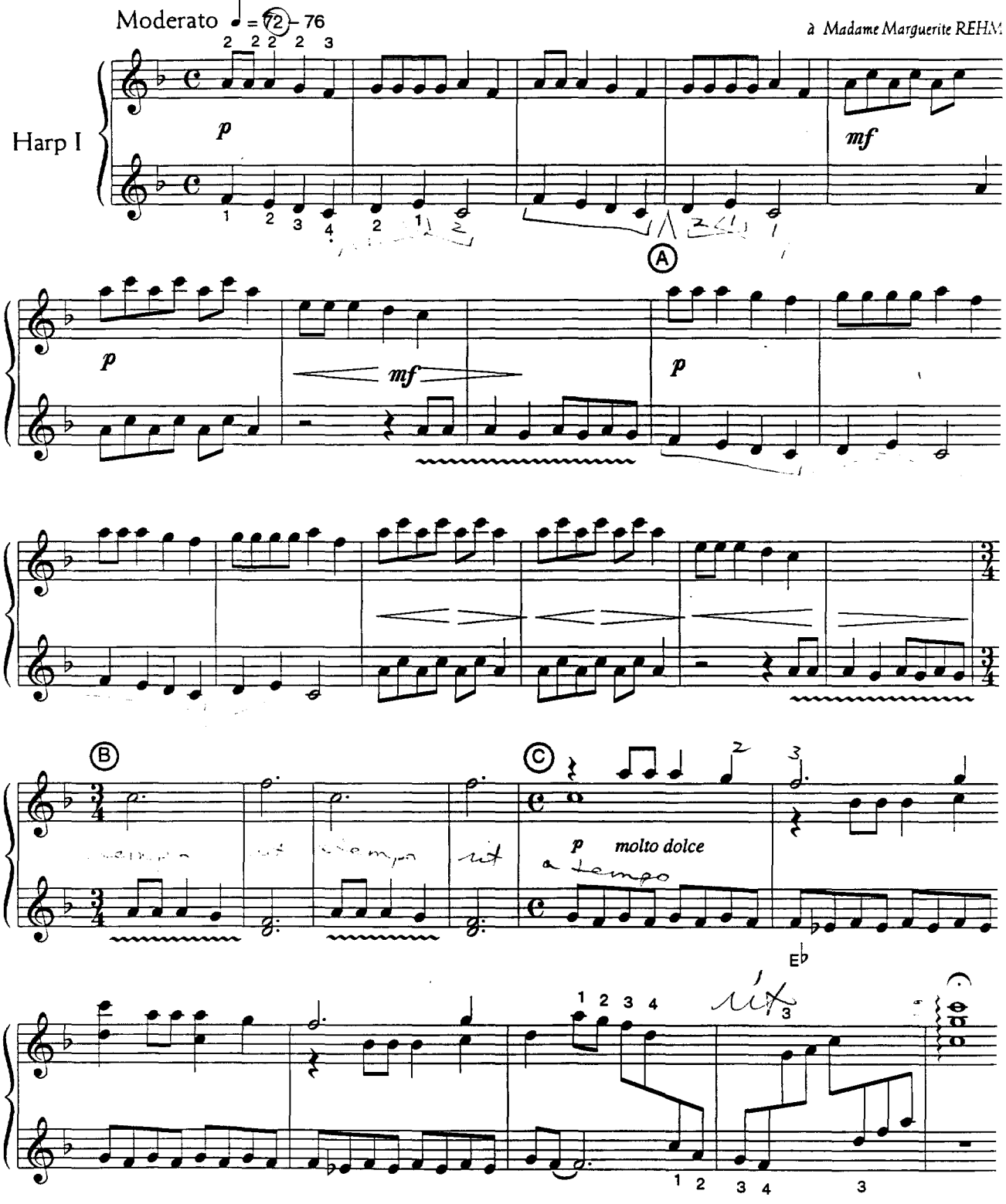

B
G♯
B♮
F♯
A♮
C♯
C
A♯
C♮
f
A♮
D♮
G♮
B♭
B♮
D
p
F♮
pp

*12. Ballade du Petit Jésus

Ballad of the Little Jesus



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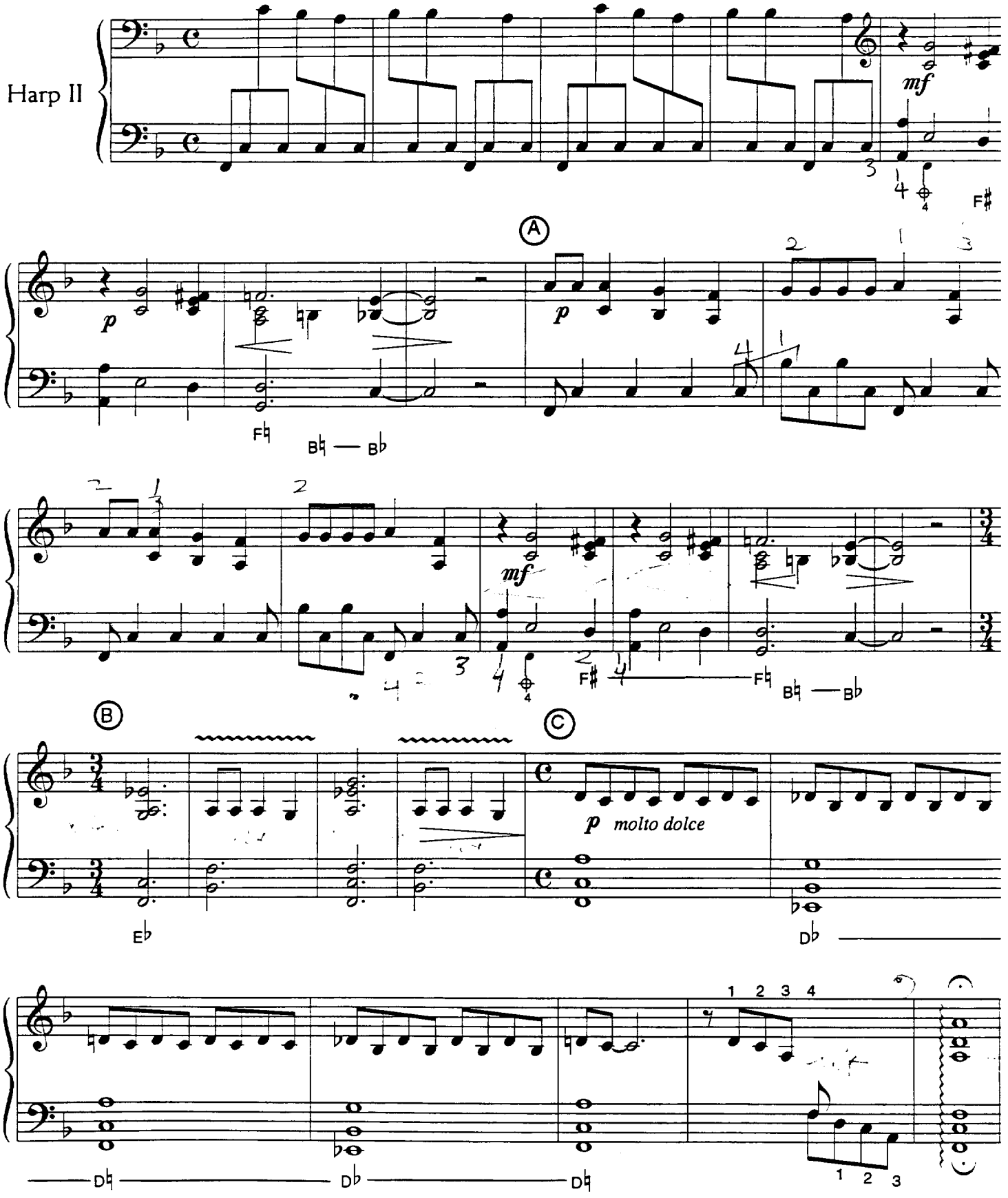
12. Ballade du Petit Jésus

Ballad of the Little Jesus

Moderato ♩ = 72 – 76

à Madame Marguerite REHM



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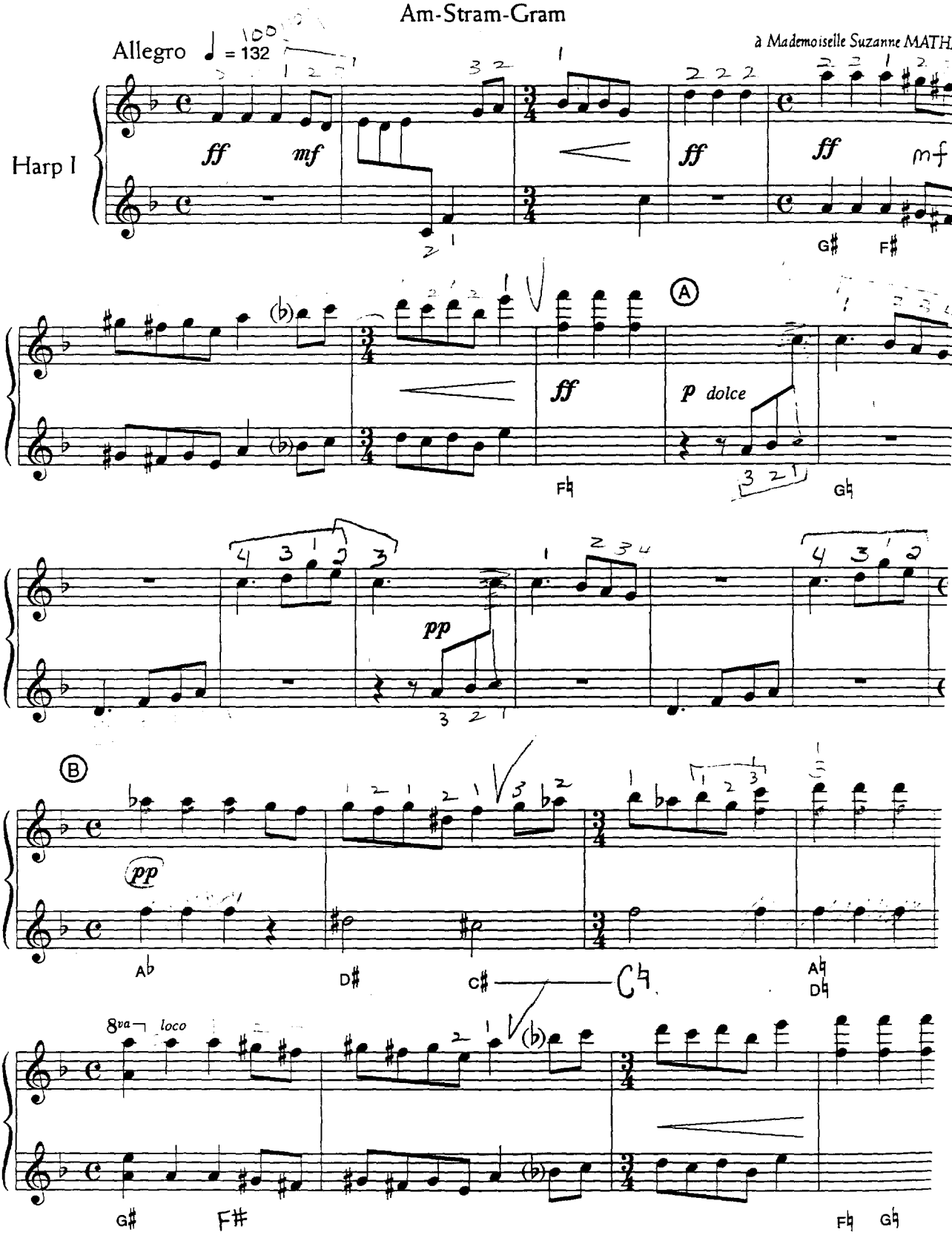
*6. Am–Stram–Gram

Am-Stram-Gram

à Mademoiselle Suzanne MATH



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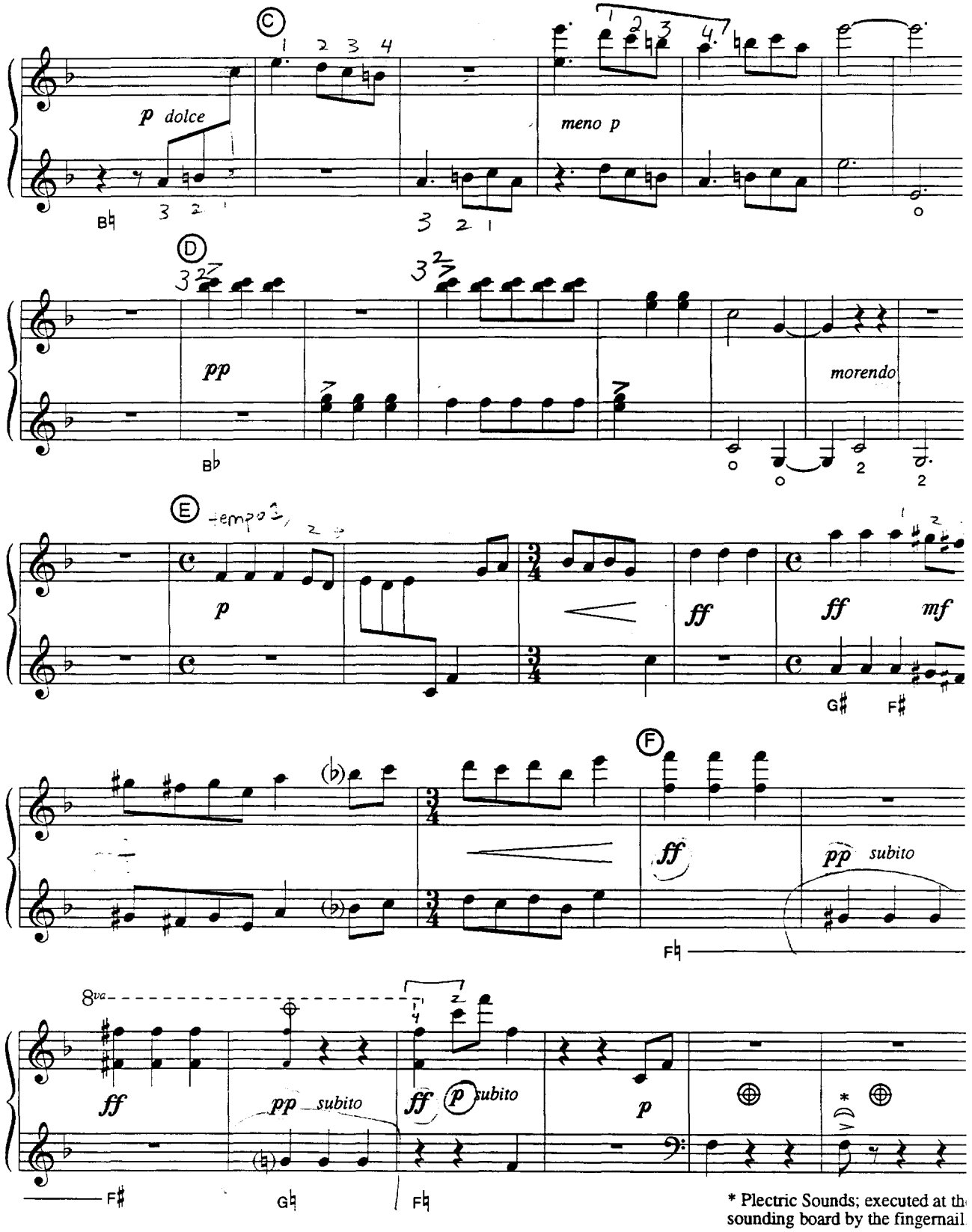
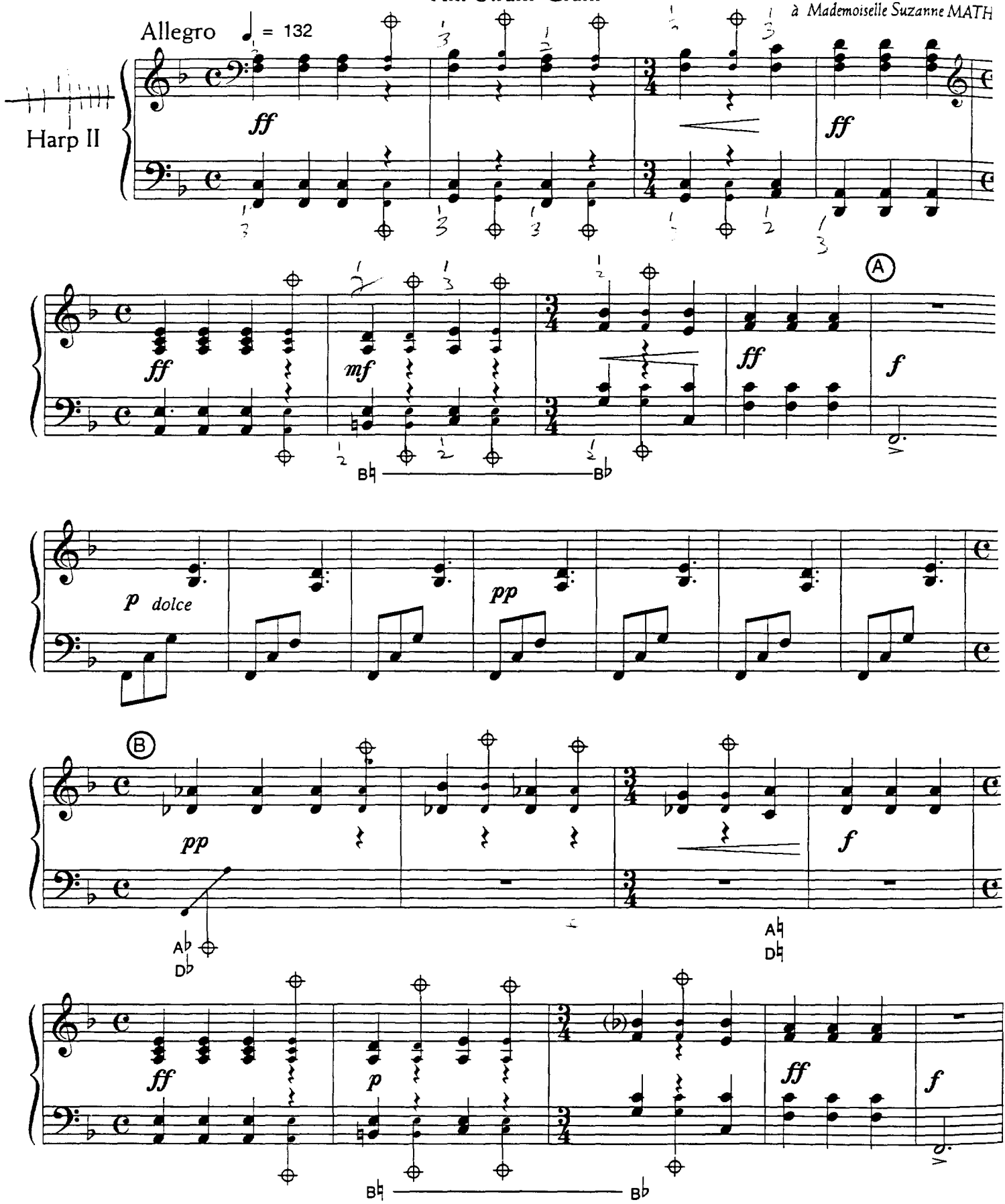

C
p dolce
meno p
D
pp
morendo
E
tempo
p
ff
ff
mf
F
ff
pp subito
8va
ff
pp subito
ff
p subito
p
* Plectric Sounds; executed at th
sounding board by the fingernail

6. Am–Stram–Gram

Am-Stram-Gram

à Mademoiselle Suzanne MATH



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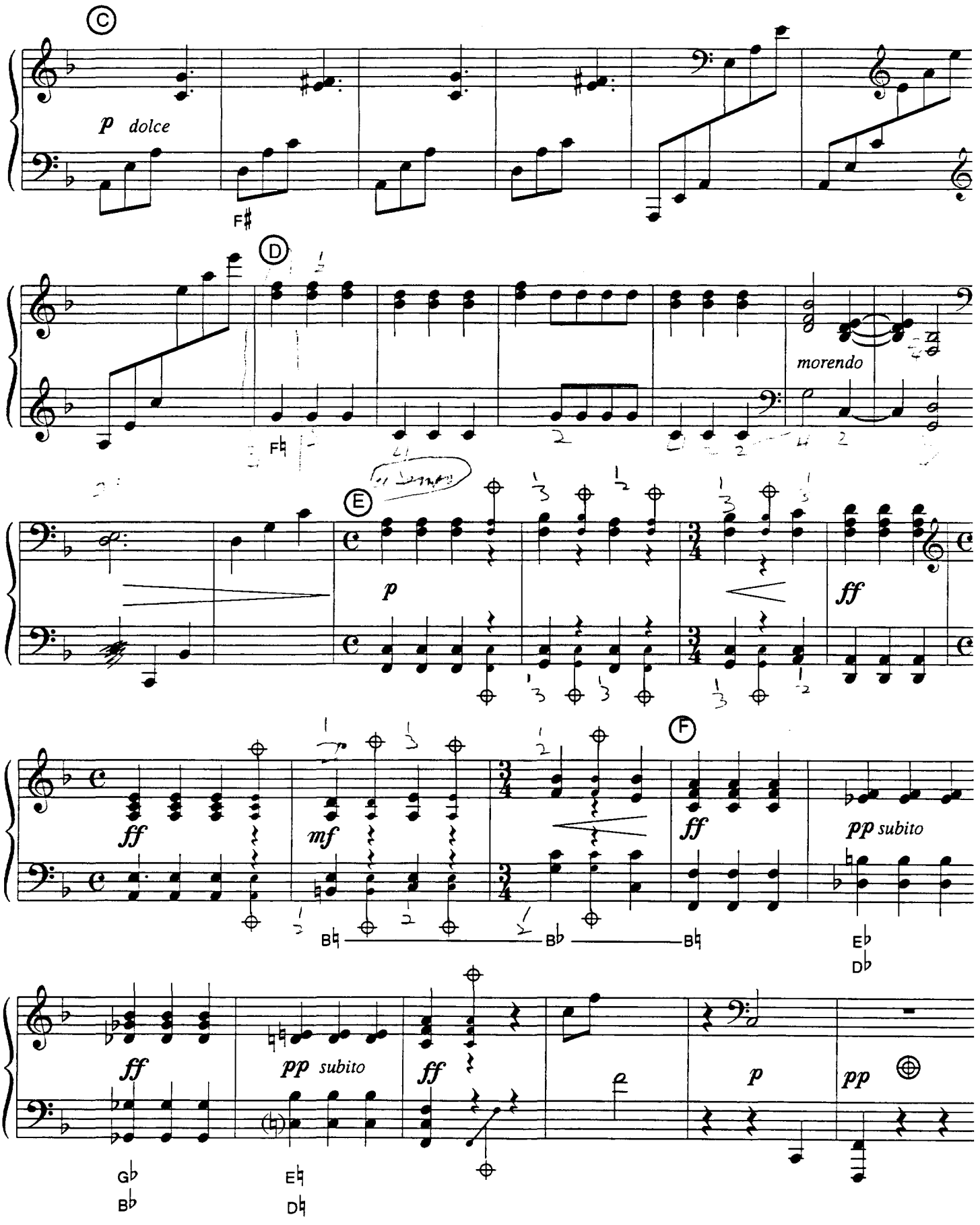

C
p dolce
F♯
D
morendo
F♮
E
p
ff
ff
mf
F
ff
pp subito
B♮
B♭
B♮
E♭
D♭
ff
pp subito
ff
p
pp
G♭
B♭
E♮
D♮

1st measure - go forward from Eb
tremolo - full finger + thumb action
P3 melody should sing
P4 muffles!
- 2nd LH thumb! place quickly!

Kelly Miller

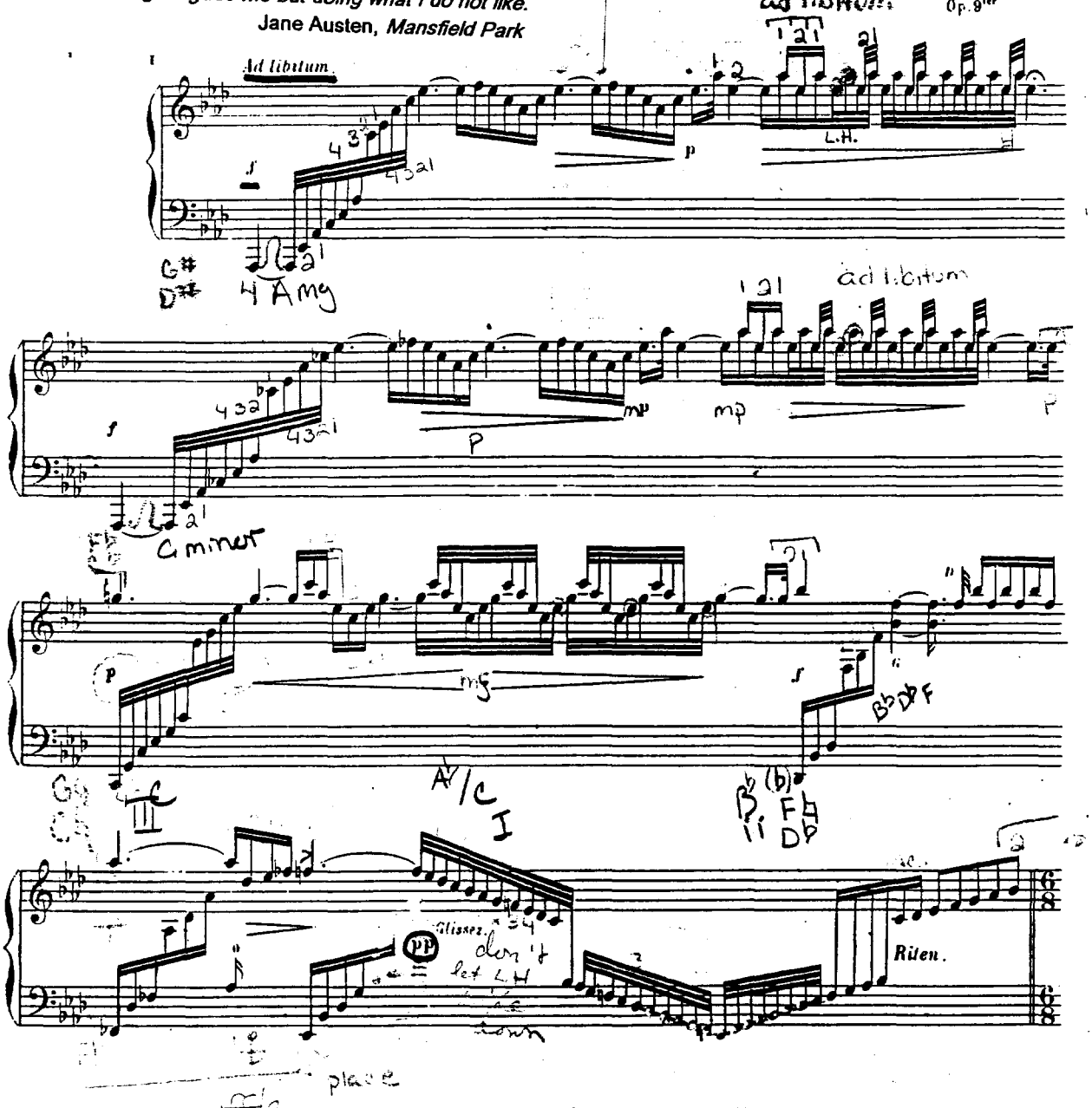
E DE PARIS
-CELMER

CAPRICE

NCERT

(1863-1937)
G. PIERNÉ

Nothing fatigues me but doing what I do not like.
Jane Austen, *Mansfield Park*



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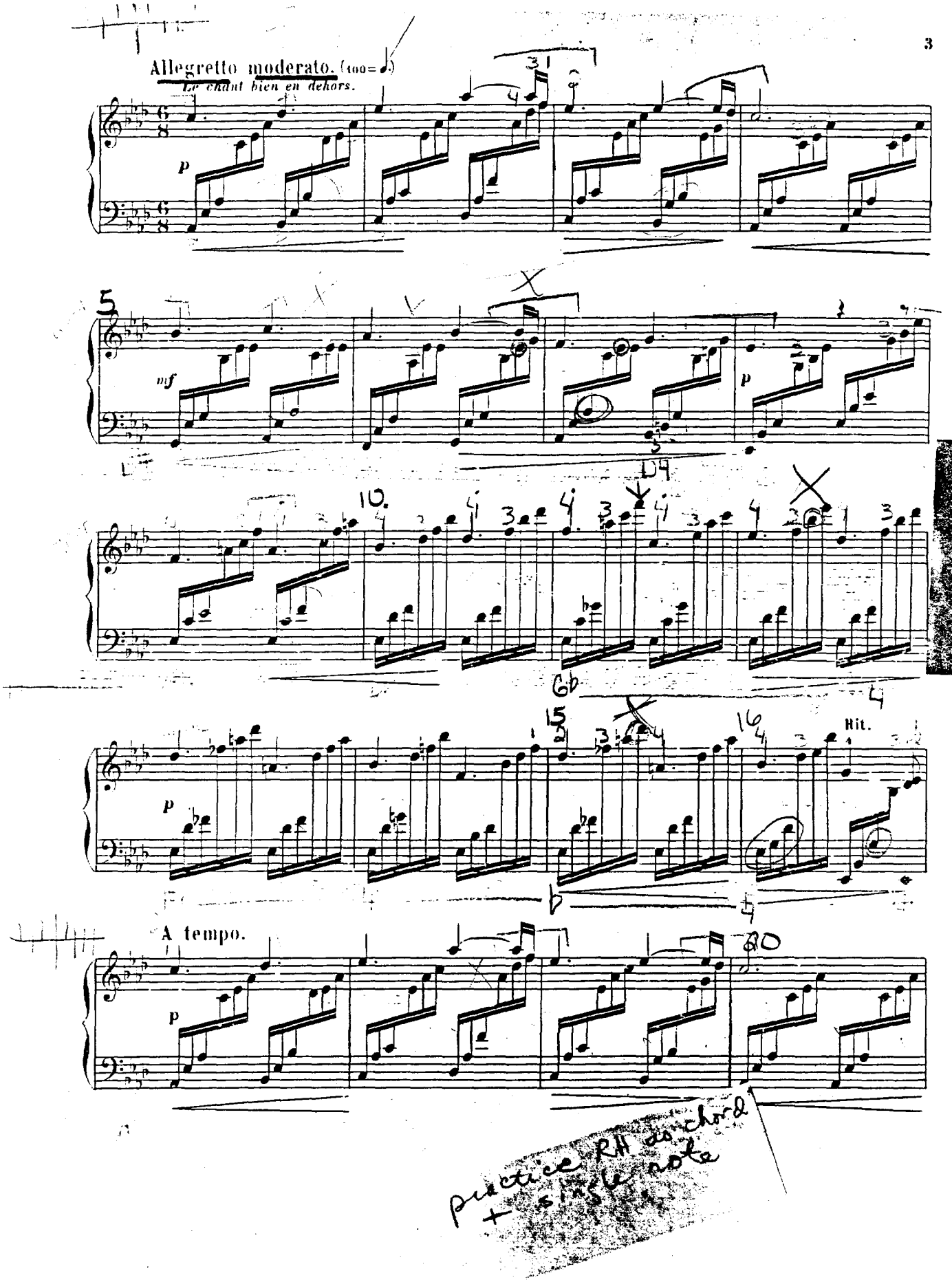
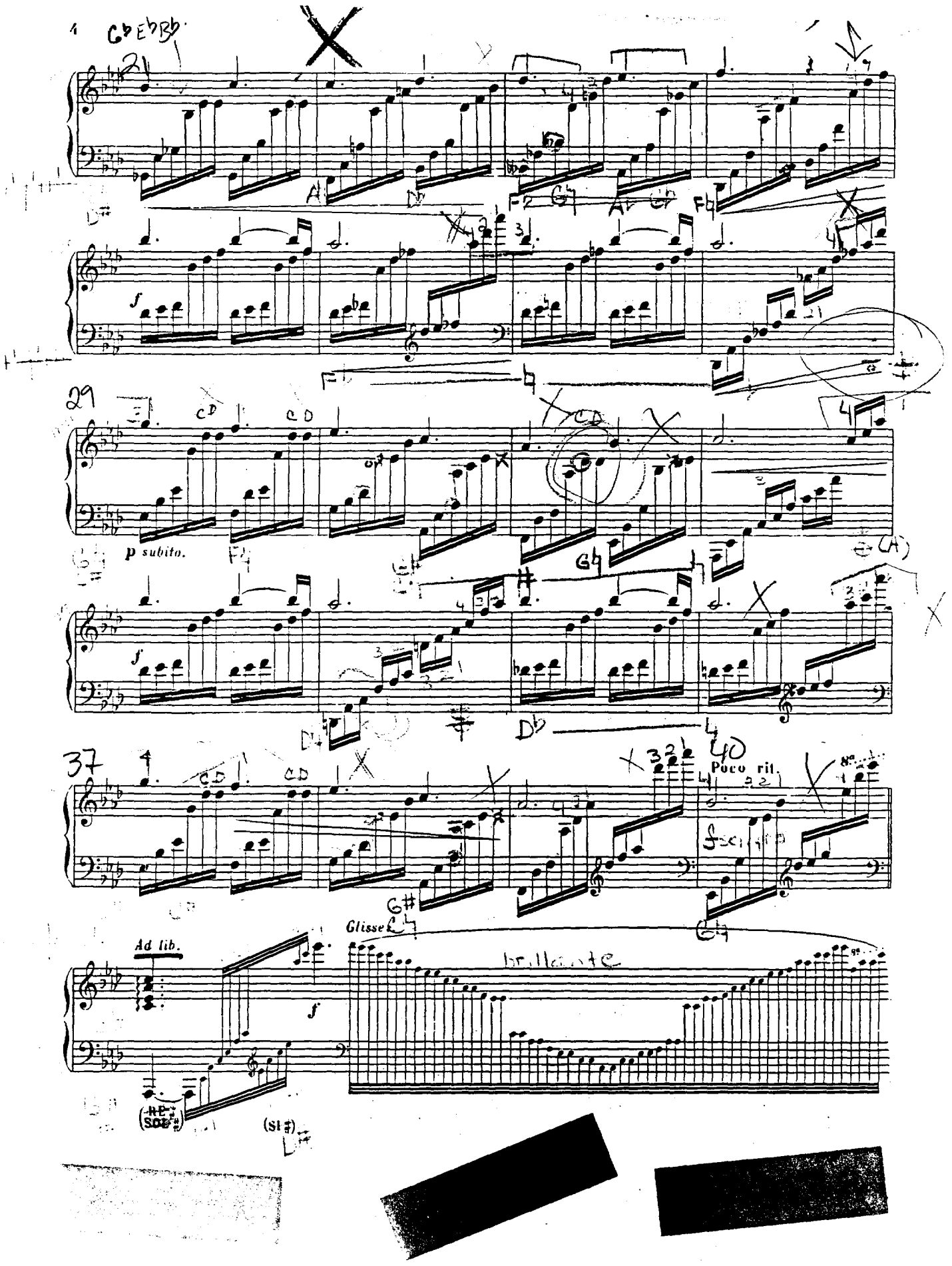
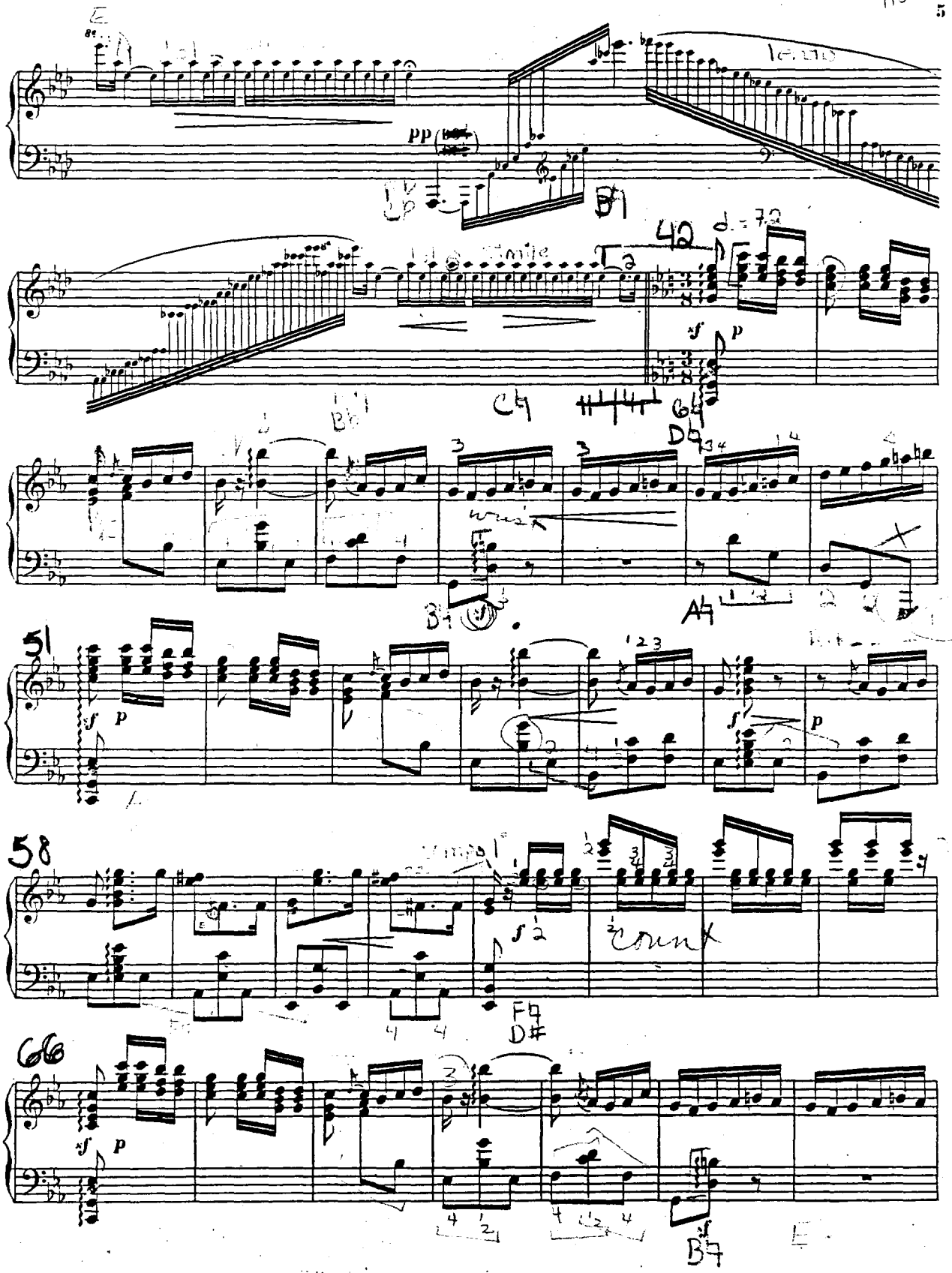
Harmonic ... where th...

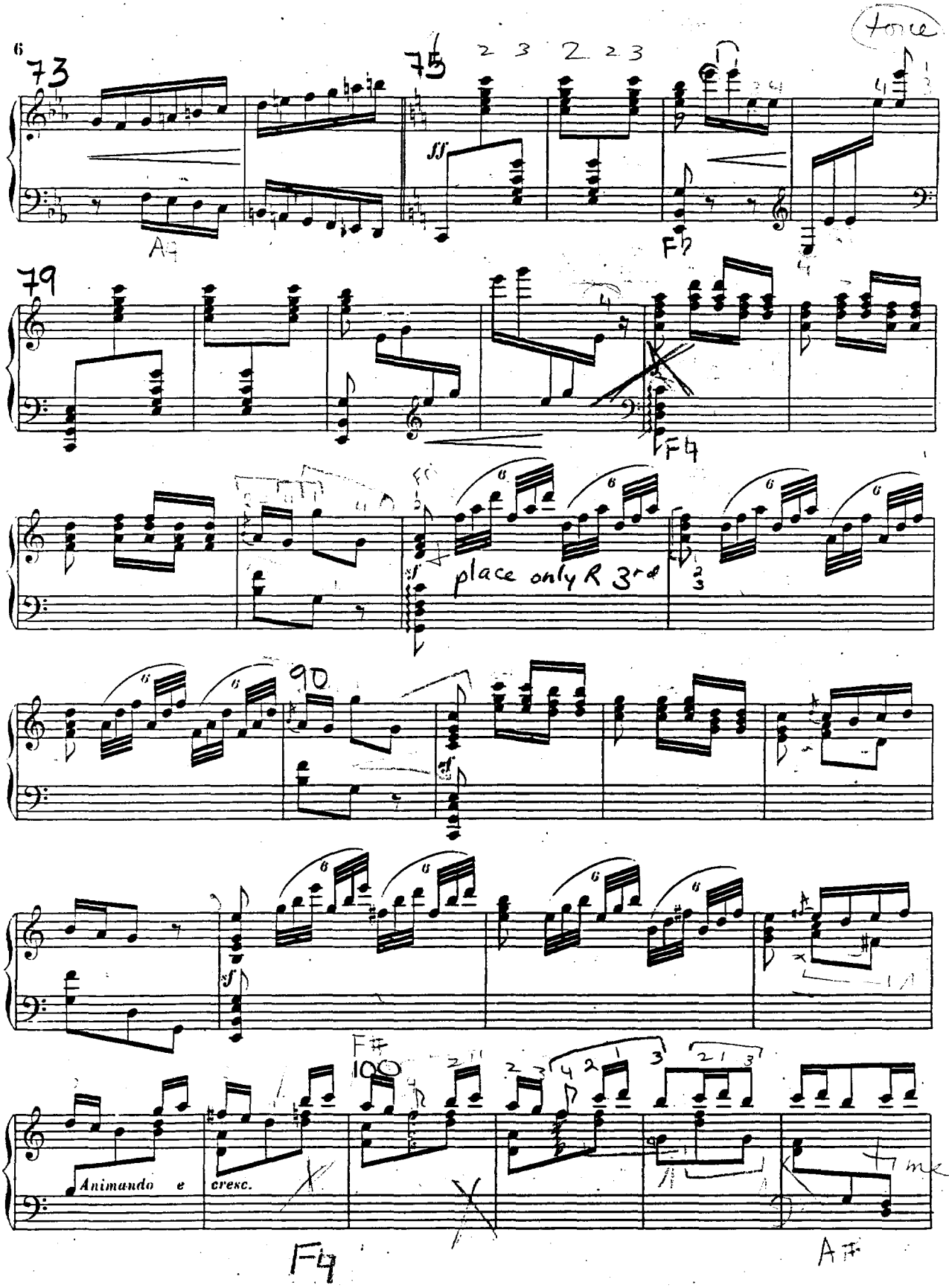


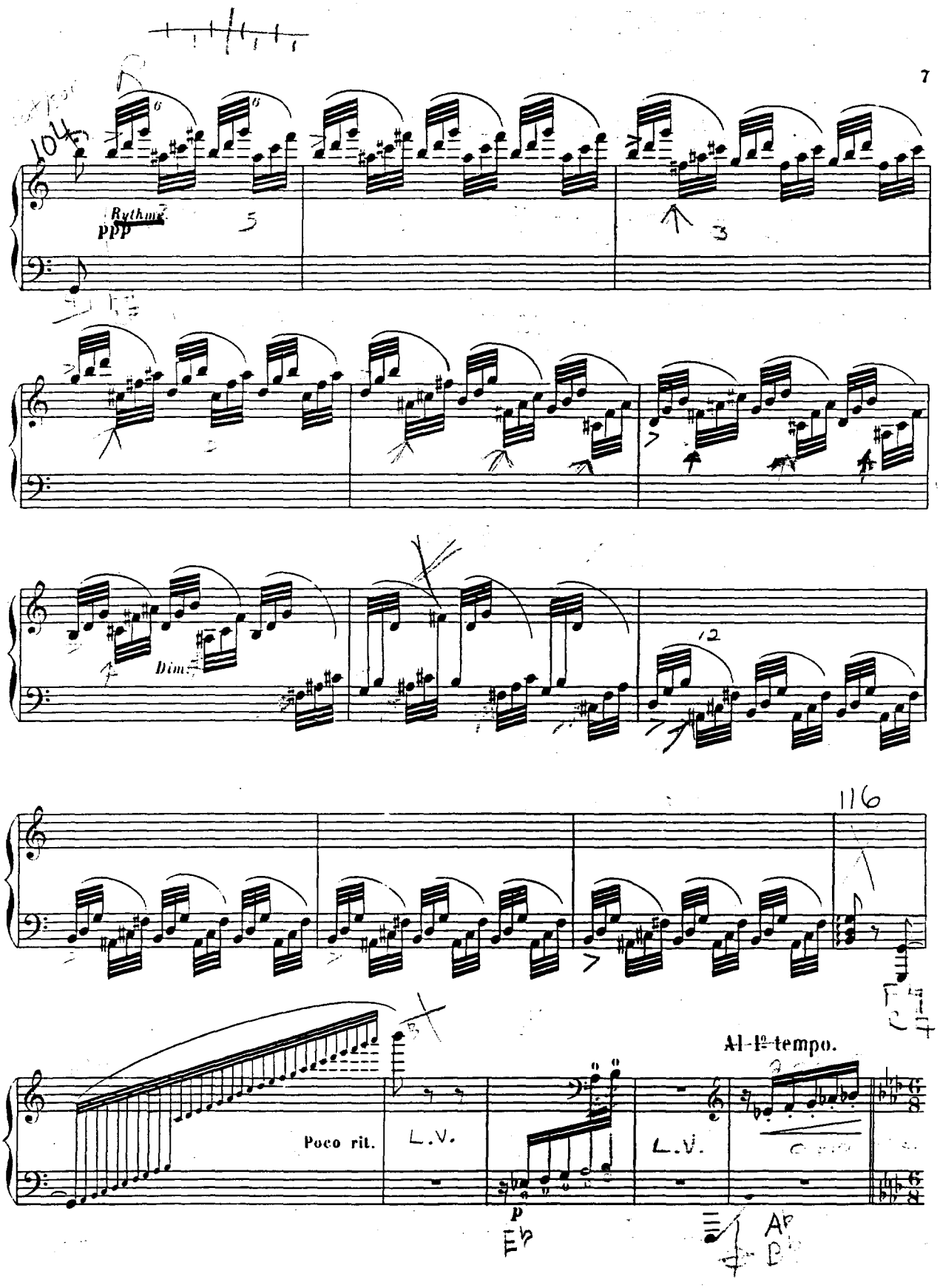
practice RH as chord
+ single note

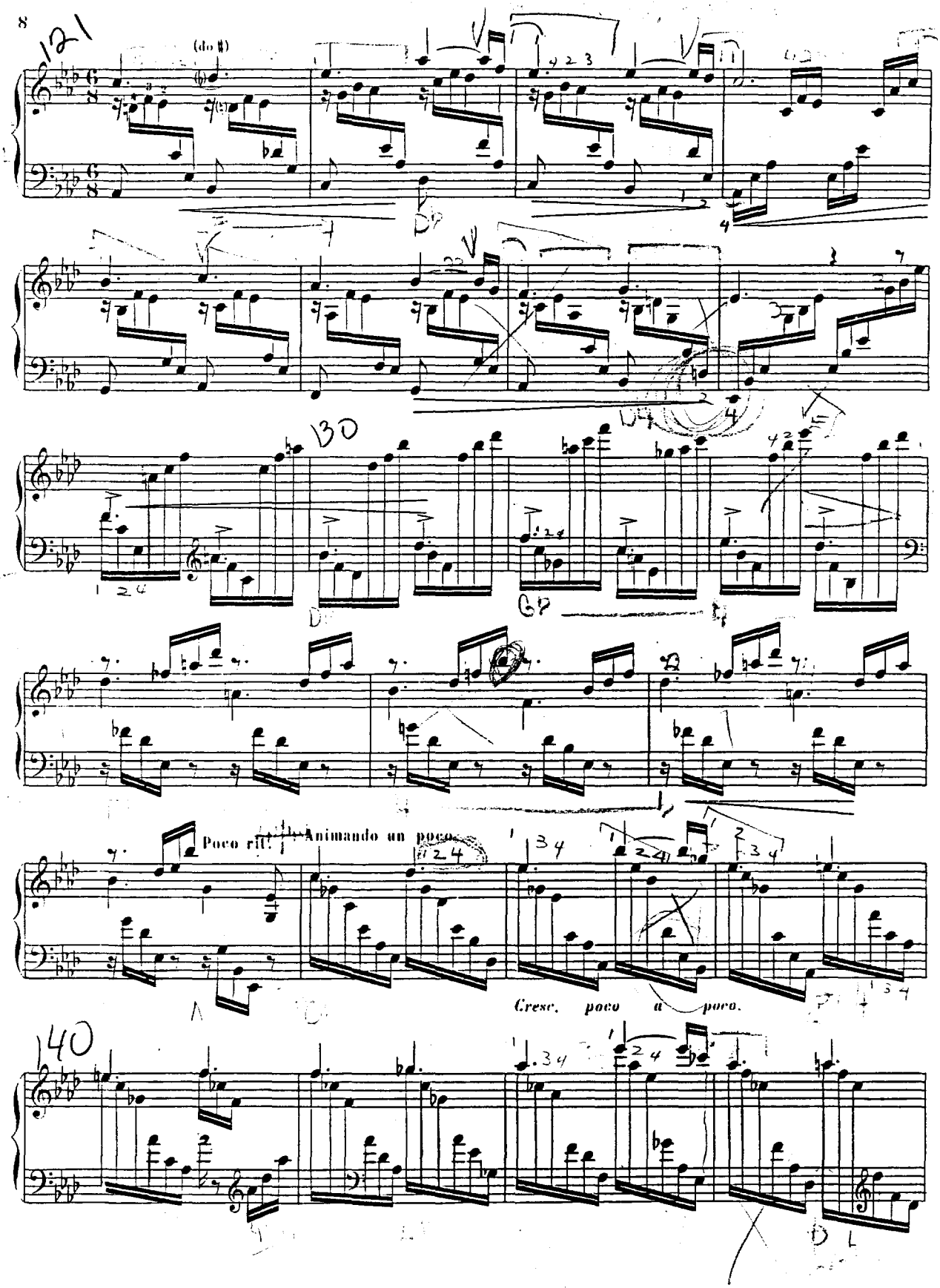


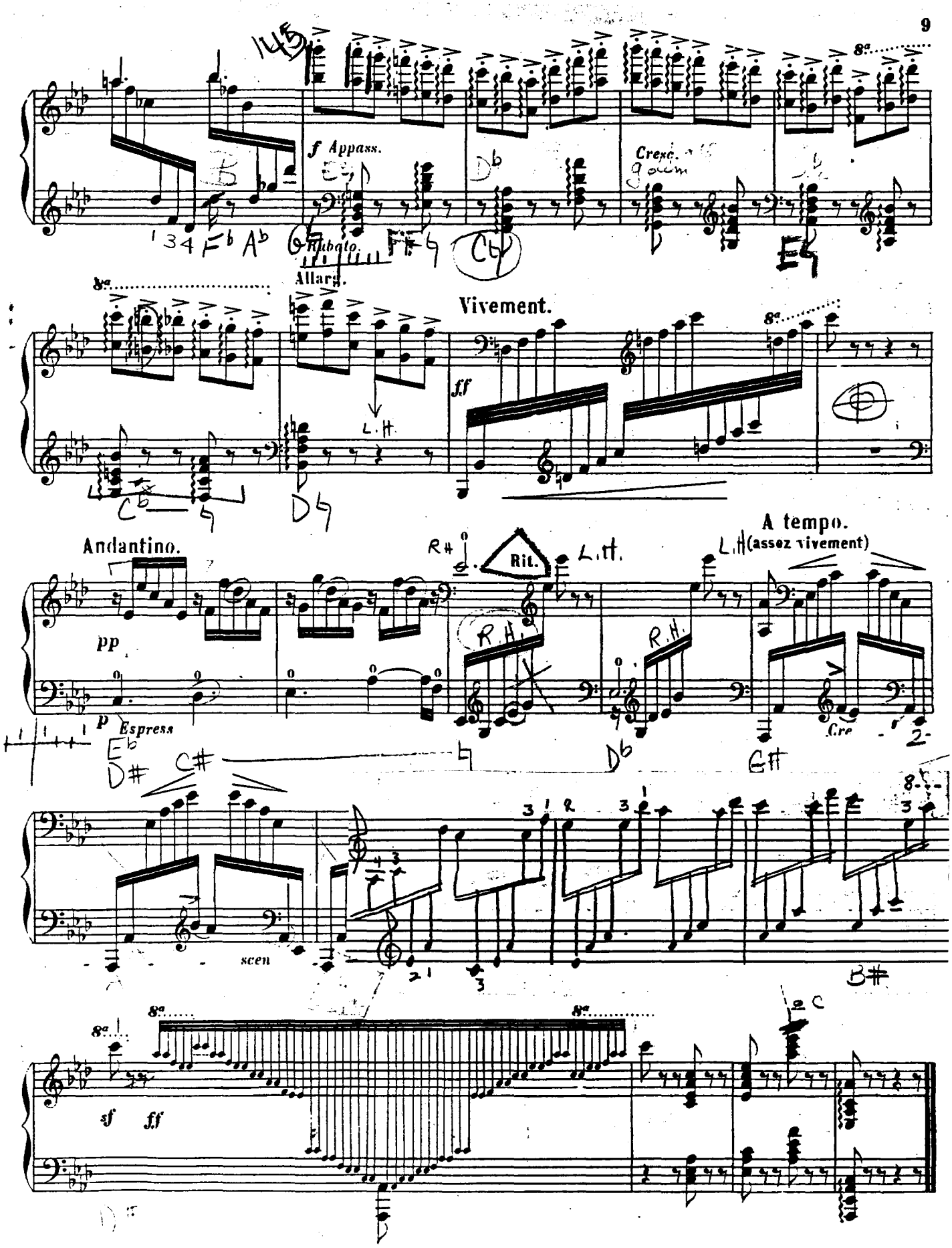
p subito.
Poco rit.
Ad lib.
Glisse
brillante


pp
42
sf
p
51
58
count
66


73
75
79
90
100
Ab
Fb
F4
place only R 3rd
Animando e cresc.
F4
A7


Rythmy
ppp
Dim.
Poco rit.
L.V.
L.V.
Al 1º tempo.
p


121
(do #)
130
Poco rit.
Animando un poco.
Cresc. poco a poco.
140


f Appass.
Rubato.
Allarg.
Vivement.
ff
L.H.
Andantino.
pp
p Espress
R.H.
Rit.
L.H.
A tempo.
L.H (assez vivement)
Cre
scen
sf
ff